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C. Haddon Chambers on Himself and Others

DECEMBER 25, 1912

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



MARGUERITE CLARKE

What is the Matter with Canada?



LOUISE MINK

GRACE FIELD
IN "THE RED PETTICOAT"

HELEN LOWELL

WHITE, N. Y.



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A GLIMPSE AT THE PASSING SHOW



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TALK WITH C. HADDON CHAMBERS

ON CHILD ACTORS AND THE TWO LANGUAGES—
ENGLISH AND AMERICAN

TO the casual American playgoer who did not see *Passers-By* at the Criterion Theater last season, C. Haddon Chambers is just a name. It may not be unwise, then, to observe that in London Mr. Chambers is as familiar a figure as, let us say, Augustus Thomas is here. He is the author of *Captain Swift*, *The Idler*, *The Tyranny of Tears*, *John o' Dreams*, and other plays, as well as numerous successful short stories, supplementary to which distinction he is an entertaining conversationalist, a good deal of a wit and a confirmed "nut," as they say in London, which means one of the alert and pleasant body of steady first-nighters that makes English premieres so deceptive to managers. He is also exceptionally discriminating in his choice of cigarettes. This last qualification will cheer the heart of all interviewers, for whenever Mr. Chambers pays us a brief visit he has a knack of selecting pleasant hotel rooms where, on his invitation, one can lounge at a window seat overlooking the busiest part of Broadway just above Times Square and chat and smoke to one's heart's content.

Mr. Chambers plunges right into the deep waters of a conversation without waiting for the customary formalities of questions on the weather and the state of his health (which, by the way, is excellent).

"We Anglo-Saxons have now two languages, English and American. And when I speak of languages I mean the speech of cultivated, intelligent people. In England, we have our cockney dialect, the argot of the laboring classes. But the language of cultivated people is, on the whole, pure English.

"In a general way slang is not in much use in England, and consequently is not incorporated in our plays. Here it is a distinct and diverting feature. The Americans are more inventive than the English, and having less reverence they take a delight in embellishing the language with parasitic slang expressions, many of which have become so essential a part of every-day conversation that their humble origin in the world of sport has been forgotten by the average person. Fresh phrases, mainly very quaint and humorous ones, seem to spring up daily and find a place in the dialogue of your local plays, and when I, a good and true old New Yorker, believe me, return here, as I have now, after an absence of a year, and visit a theater, I find myself frequently murmuring to myself during the evening, 'That's a new one on me!'"

"Why do American plays so often fail in England? The true answer simply is that a great many of the lines are unintelligible. A third of the play is written in a foreign tongue. In this connection, I may say that first-nights in London are very deceptive. The first-nighters are cosmopolitan. They applaud generously an American play and really enjoy it. The manager is elated. A week passes and there is

no seat purchasing. General despair. 'Why this failure?' asks the American manager. 'Everything seemed to go well on the opening night!' And everything *did* go well. The only trouble is that a play is supported by the suburbs—and the suburbs do not understand the lines. For the same reason my comedy, *Sir Anthony*, failed in New York. It was written largely in cockney English and the average playgoer couldn't follow the lines."

In this day of super-organization and busybody societies of all kinds, Mr. Chambers is probably not far wrong in his prediction that before many years



Photo by White, N. Y.

C. HADDON CHAMBERS,
Author of "*Captain Swift*," "*Tyranny of Tears*,"
"*Passers-By*," etc.

there will be a Society for the Preservation of the English Language. And he says he will be one of the first members. But speaking of the differences in English and American speech on the stage led naturally to discussion of common attitudes on the part of London and New York audiences toward the theater.

"English and American audiences," said Mr. Chambers epigrammatically, "go to the theater to see actors; French and German audiences go to see acting. Yet this curious exploitation of actors' per-

sonalities has not resulted, as one might expect, in raising the dignity of the actor's profession. It is still held in disrepute both here and in England, although this intolerant attitude is slowly disappearing. There is no national academy of acting either in London or New York similar to the one in Paris. There is no recognized training school through which an actor must pass. It never occurs to the ordinary middle-class family to train a youngster for the stage as one is trained for the law or medicine. If Tommy shows any interest in the anatomy of the cat, straightway the delighted parents plan a surgeon's career for him. If Cecilia cannot be content without a pencil in her hand, at once she must be sent off to Paris for instruction under the great artists. But if Herbert shows the most decided histrionic talent, it never occurs to his parents to prepare him for a stage career."

Unless one is born in a theatrical family, it is almost a truism that one stumbles on the stage as a last resort or just by accident. To prepare to be an actor seriously and thoughtfully is exceptional. Mr. Chambers was strong in his condemnation of this condition.

"Why the very essence of good acting is unself-consciousness. That is why almost all children are naturally good actors. They love to mime and to strut about, imagining themselves somebody else. If this natural unself-consciousness is added to native talent, the result is charming. I am seriously considering postponing my trip back to London just in order to see a performance of *Alice in Wonderland* by children which is to be given here this week.

"Now a child that acts well and is allowed to continue on the stage without interruption keeps even in maturity much of this innocent unself-consciousness. We get our great artists, like Ellen Terry, in this way. They have *always* acted. But if we remove the child from the stage, allow him to acquire self-consciousness through contact with the world, it is the most difficult thing imaginable to make him unlearn it.

"Yet in America they are legislating against the child actor, because the girls in factories are overworked. There is no analogy. A child likes to act; he is kindly treated, and he has ample opportunity to do his lessons. The career, too, is a good one. To forbid the child to act is bad for the child and bad for the art. Our great actors are oftenest those who have acted ever since they were children. And to make such cases comparable with that of the working girl in factories is utterly absurd.

"Isn't it obvious," asked Mr. Chambers, "that the theater should be the first instead of the last resort of persons histrionically gifted?"

I said I thought it was.

H. E. STEARNS

WHAT THEY SAY

FUGITIVE THOUGHTS ON THE STAGE AND ITS PEOPLE ENGENDERED BY FLEETING CIRCUMSTANCES

I COULD write a chapter on the theme of "They Say"—I mean these men with the husky voices, representing a more or less recent development in the evolution of the barker for the old-time side-show. In the natural course of their descent, they have lost their fog-horn voices, and their manners have been somewhat chastened, but they still have the habit of reducing weighty sophistries to handy maxims, in which they believe as implicitly as they believe in their vestpocket "books of ready reference" that contain their multiplication tables.

Thus "they say" that Shakespeare spells ruin. My observation has been to the contrary, that it depends on the speller. Shakespeare has been a hard name to spell, and there is abundant evidence that the immortal bard himself had some doubt when he attached his signature to a will. But most of his eminent contemporaries had the same misgivings about the orthography of their names. Spelling was not then the exact science that it is to-day. The poet's numerous namesakes spelled it Shaxpere, Shakspear, Schakespeare, Shakespere, and twenty or thirty other ways; ay, while this great man himself had one way of spelling his name, the intelligent compositor of the edition of 1623 spelled it another way, while from Betterton and Edmund Kean down to Julia Marlowe, of our own day, Shakespeare, in the hands of really eminent artists, has always cast a spelled success.

* * * *

They say—these oracles of wisdom—that Shakespeare was a snob, and only pictured in the warm color of life, kings, courtiers, and noblemen, while he never limned a commoner save as a rogue, a peasant, or a clown.

I can readily forgive him, for the raff insisted on literally interpreting the old statute, under which all players were rogues and vagabonds—and the Bard of Avon owed the success of his career not to these, but to the men and women of the court.

They say also the clinic should be kept separate from the drama, forgetting that the beauty of Greek sculpture is erected on the study of anatomy. And, again, they say, we go to the theater not to think, but only to be amused, when Nature endowed every rational being with brains, and brains distinctly to perform the function of thought. I can no more help thinking when in the theater than I can control sunshine or rain.

Sometimes I think how many bad plays there are: how many savorless things are written about actors: how much better and more modern our theaters might be; how badly the orchestra plays the entre'act music; what silly bores musical comedies are, and what but the wood describes the difference between the comedian in a spectacular extravaganza and the Punch of the Punch and Judy show that I watched in my youth with entranced vision at street corners.

I sometimes think we outdo the Parisians on the stage in the fullness of our tolerance, and when I listen to the tinkle-tinkle music of Baldwin Sloane and his consorts I think there are enough themes in one waltz of Strauss to equip half a dozen of our

composers with musical subjects for as many comic operas.

I sometimes think that Fernand Desnoyer was half right when he called the public "beast with head of a calf, a rabbit, and a snake," except that instead of beast it would have been more euphonious to call it a hydra-headed monster.

Whether this be an extreme view or not, I do think that Henri Pene du Bois is right when, in refuting the arrogant assertion credited to a distinguished unknown that the public had more wit than Voltaire, he declares: "I do not believe this. I think that the public has not as much wit as a dunce. It likes silly works and the silliest songs, and burns incense at the feet of ugly idols." When I see fame conferred on a chorus girl for skill acquired in a season, which is denied to a serious artist who has devoted a lifetime to her *metier*, I think John Burroughs positively justified in declaring that it is not the first best, but the second and third best that attracts the multitude.

I say I cannot any more control the power to think thoughts like these when I go to a performance than I can control showers and sunshine; but I am so pleased with myself for being able to think, and so delighted with the liberty to use my thinking cap to the very extreme of anarchy, revolution, and regicide, if I like, without being accountable to any judge, constable, or police commissioner, that I feel I should be like a patient under anaesthetics on the operating table of a hospital, instead of an auditor at a theater, if under the edict of a tyrannic despotism I should be enjoined from exercising my God-given prerogative.

* * * *

Then there are those who say that it is not essential for an actor to feel the roles given him to play, and that the necessity of self-control and restraint within the limits of artistic truth which he must exercise, is incompatible with the theory of complete abandonment to the emotions of the moment.

That, in a measure, I think, accounts for the numerous bad or indifferent actors now on the stage. Just as the author of the play abandons himself to the impressions and feelings which the composition of his incidents engenders, so must the actor, who translates these impressions and feelings into actions, be completely swayed by the emotions which swayed the author. The technique of the actor must have become his second nature, so that he may not be distracted in the midst of his "fine frenzy" by thoughts either of gestures or appearance.

The art of 90 per cent. of all actors is mechanical; only 10 per cent. can be inspirational. Lessing, who knew a thing or two about the subject, exclaimed: "What a distance separates the actor who can speak a line from the one who also feels it!" Hardly one out of ten trained actors lets us look through the opaque surface of the character he is playing to see the character itself.

"His chief characteristics," said a friend to me, speaking of a certain star, "are his tremendous power of study and unflagging zeal of taking pains."

"And of giving them," I mentally added, but said

nothing. As a matter of fact, his art is light as a feather, and, like a light feather, it is always floating in the disturbed atmosphere of one's vision.

* * * *

They say that in every good drama virtue must be triumphant over vice, a fallacy which blinds by its form of expression. In a drama of thought, vice is never wholly vice, while virtue often is not flawless. We hear tragedy defined as a conflict between right and wrong. It remained for Hegel to give the only true definition, when he denied this premise and declared tragedy to be a conflict between right and right. The conflict between right and wrong in dramatic form belongs to the minor order of drama.

Truth is for the elect, and to pander to the ignorant, is to confirm them in their prejudices. As Edith Wyatt has well said: "Many, far from liking a thorough metamorphosis, feel a specie of alarm before a work of fiction unless it has the quality of unreality. These readers prefer in a novel some rather violent presentment of which they are to be assured as to its illusory character. They are with superficial, but without essential difference, the immemorial audience of Shakespeare's humorous outline, who must be continually told that the stage lion is really Snug the joiner, and that the composition truly is child's play."

And so we have the so-called modern drama of realism, which shows you the outer man, while Shakespeare shows you the inner man. That is the difference. And melodrama—all of the human emotions at flood tide.

Then there are the specially good people, who protest against everything in the drama that touches on delicate problems. Society hates Ibsen because it resents his method of turning things upside down and exposing its skeletons in closets. We watch the developments of an Ibsen play with an uneasy feeling, for fear it may reveal something about ourselves that we would keep secret; and very often we—I mean the specially good people—are prompted to arraign an author on the charge of immorality and sensuality from no other force than the instinct of resentment against a prying, mischievous individual who has spied out our cherished secrets and threatens to expose them.

We should distinguish between the sensuous in dramatic composition from the sensual, and regard it as an integral element of beauty, which invests the drama with the haze, the languorous grace and fervor of poetry. Public opinion is justified in revolting at sensuality on the stage. The poetry in which the passion of Romeo and Juliet is clothed is sensuous. Whatever is sensuous in the role idealizes Camille; whatever is sensual coarsens it.

FREDERICK F. SCHRADER.

MARIE PAVEY IMPROVING.

Marie Pavey, whom illness compelled to retire from the cast of *Little Women*, some time ago, has convalesced and returned to play her old role Jo, on last Monday.



"THE HIGH ROAD."

Photo by Byron, N. Y.

John Maddock (Arthur Byron) Examines Mary Page Barnes (Mrs. Fiske) About Her Past, Winifred Barnes (Frederick Perry), Her Husband, Listening.

WHAT IS THE MATTER WITH CANADA?

ENOUGH CANADIAN MATERIAL ON AMERICAN STAGE TO ESTABLISH A NATIVE DRAMA

The Edmonton, Alta., Bulletin a short time ago set up a strong plea for Canadian drama acted by Canadian artists and produced by Canadian managers.

WHY not a Canadian play, written by a Canadian author, played by Canadian actors, and staged by a Canadian manager? This sounds rather unreasonable on the face of it, but a little study shows that it is, at the present time, perfectly possible, if not probable.

There are to-day enough actors, writers and managers to complete such a company. Take for instance the following names, gathered from the leading ranks of theaterland: Margaret Anglin, Hope Latham, Rose Stahl, Lena Ashwell, Roselle Knott, Maud Allen, Julia Arthur, May Irwin, Marie Dressler, Eva Tanguay and Hope Booth, for actresses; and R. G. Knowles, Matheson Lang, Acton Bond, J. H. Gilmour, Eugene Redding, Charles J. Ross, William H. Clarke, McKee Rankin, Norman Hackett, Arthur Deagon and Donald Brian.

Rather surprising to know that this long list is "all Canadian," is it not? And Madame Albin, is not included either.

For managers we might have Bertram Harrison or Ernest Shipman, while for dramatists there is the following list to choose from: Edgar Selwyn, Sir Gilbert Parker, W. A. Tremayne, Edward E. Rose, McKee Rankin, George V. Hobart and James Forbes.

Of all the players who to-day are occupying more or less prominent positions on the English stage, and whose native land is Canada, possibly Margaret Anglin is the only one that is widely known as a

Canadian. This possibly is because her father was too prominently known in Canada for the name to be easily forgotten. He was speaker of the House of Commons, and Margaret Anglin was born in the Speakers Chambers in Ottawa on April 3, 1870. Eileen Anglin, a sister, also was born in Ottawa, but she married and retired many years ago from the stage.

Madame Albin, the famous prima donna, was born at Chambly, near Montreal. Her real name is LaJeunesse. She received her early education in the convent of the Sacred Heart, in Montreal.

Hope Latham, known for her work in Salvation Nell, with Mrs. Fiske, and in The Woman in the Case, also was born in Toronto, as were Maud Allen and Hope Booth. Rose Stahl, whose recent rise from cheap burlesque to better plays is well known, was born in Montreal. That city also claims J. H. Gilmour, formerly leading actor with Julia Marlowe and Viola Allen, and now director of a school of elocution in Chicago; Eugene Redding, manager of Victoria Park at Ottawa, and actor in Herbert Keiley companies, and Charles J. Ross.

Hamilton has given to the world the high acting of Julia Arthur, who appeared most successfully in Shakespearian roles, but who is now living in retirement in Boston, as the wife of Benjamin P. Cheney. Julia Arthur's real name was Lewis. A sister, known on the stage as Flora Fairchild, also was born in Hamilton. This city also supplied the stage with Roselle Knott and William H. Clark.

Other stage people born in Ontario, are, McKee Rankin, of Sandwich; Norman Hackett, of Amherstberg; James Forbes, formerly an actor but better

known as author of The Chorus Lady and The Traveling Salesman; Arthur Deagon from Seaforth, and Donald Brian, from St. Johns. And then there are five surprises. Imagine May Irwin in Whitty, that little Ontario town, yet that is where she was born, and Marie Dressler, worse still, first saw light in Cobourg. Then Maud Allen, known both at home and abroad for her daring Salome, and Hope Booth, who used to pose, almost nude, in a coarse farce called A Wife in Pawn, both come from Toronto. And to cap the climax, Eva Tanguay, the "I-don't-care" girl, made her first appearance at Marbleton. And that is going some.

R. G. Knowles was born in Hamilton; Matheson Lang in Montreal, and Acton Bond in Toronto. These three actors made their successes in London before appearing in the States.

And Canadian authors? Edgar Selwyn is a well known Canadian dramatist; Sir Gilbert Parker, author of The Seats of the Mighty, and other dramatizations of his novels, is known all over the world; while W. A. Tremayne, an enthusiastic Canadian and writer of farces; Edward E. Rose, of Stanstead, Quebec, also the birthplace of Eugene Cowles, the noted baritone, seen here recently with De Wolfe Hopper in Gilbert and Sullivan operas; George V. Hobart, of Cape Breton, creator of many Broadway burlesques, and James Forbes, mentioned above, complete the list.

Two Canadian managers, busy to-day are Ernest Shipman, who began theatrical management with Shakespeare, born at Ottawa, and Bertram Harrison, who has been associated with Henry Miller, the actor-manager, in recent years.

MATINEE GIRL

CHRISTMAS flowers in sentiment as well as holly. Knowing this, Jobyna Howland's Christmas gifts contain in their nest of white tissue paper, red ribbon and holly stickers, this illuminated output of her gifted husband, Arthur Stringer:

"To labor in joy, trusting someday ever to joy in labor; to live in hope, to seek beauty in leisure and light at all times; to wait patient in weakness and press forward in power; to break bread in contentment, and house not with hate; to love and honor the soil, the open sun and the human hand; to be gentle with gentle creatures, and honest, above all with women and children; to honor, when need be, what is old, and yet seek what is new; to press onward not blindly, yet onward if only an inch; to help a brother with open kindness but not beggar with demeaning alms; to watch and love all growing things and dumb animals; be satisfied with simple delights; and to honor the one and only king, who is Man, and man who is King.

"Let this for all time be my creed and my faith."

Errol Dunbar is the author of the following acrostic to him whom he styles, "The grand old man of my profession in this country."

FRANK F. MACKAY.

(Born Friday, July 20, 1882.)

A XMAS AXIC.

Friday's child "is loving and giving";
Right you have proved it in your living.
Age has not embittered your big heart;
Nor changed you as you act life's part.
Kindness in you is personified,

F. friendship with you is aye at high tide.

Many more and happy years for you,
Always blessed with friends leal and true,
Clansmen ready to do your behest,—
King of good fellows, you've stood the test!
All joy, comfort, health, and skies of blue
Your friend for aye now wishes for you!

ERROLL DUNBAR.

Sir Thomas Lipton declares that Richard Carle is the most modest actor in the world. The occasion for the tribute was that Mr. Carle, desiring to present Sir Thomas a box for a performance of The Girl from Montmartre, said to the bearer of the offer:

"Perhaps he won't remember me. You can recall me to his mind by saying I am the fellow to whom he gave the pass 'Good for two cups of tea.'"

"I remember him perfectly," protested the Irish yachtsman and tea magnate. "What delightful modesty."

Kitty Gordon, free from every other superstition, has the profound conviction that the wearer of pearls will shed many tears.

"I know it," says the stately Enchantress, "for don't I lose one or two every week and don't I shed as many tears as it will take dollars to replace them? I know that pearls, especially missing ones, cause tears."

Miss Emma Frohman lost her accustomed self possession when a glibbing male eye fastened upon the booth



Photo by White, N. Y.

KITTY GORDON,

Who Believes That Pearls Stand for Tears.

at which she presided at the Professional Woman's League Bazaar, and remained there an unwarranted time. Not until the stately sister of Charles and Daniel Frohman left the booth, and skirting the crowd to secure the same perspective as that of the mocking man, did she discover the cause of the naughty twinkle in his disconcerting eye.

The wares to be sold at Miss Frohman's booth had not arrived and upon the waiting table perched in

affable converse, was Lillian Thurgate of the speaking eyes, and above her unconscious head the flamboyant sign, "For Sale."

Milton Nobles Jr., has in Freckles a quality that attracted David Belasco's attention to David Warfield, a tremolo in the midregister of his voice, that clutches the heart of an audience.

Henry Miller is willing to stand or fall, so far as his professional reputation is concerned by The Blackbirds. It is, he says, his best production.

The picture faces of Fred Niblo, Josephine Cohan and Harry Corson Clarke smile gaily at me from a newly arrived poster, fresh from Australia. The cheerful artists are surrounded by stripes, red and white ones, but their friends need not send "Can I do anything" cables. The stripes do not run around and there's no Bastille background.

We are glad to see that that most personally popular of managers, William Harris, is learning again how to smile. At a managerial discussion perhaps provoked by Nazimova's conception of a swayer of men, as she reveals it in Bella Donna, the question arose as to whether a manager should engage a fat or skinny woman for a siren. The personal tastes of the managers being curiously evident in the replies, the question was referred to the dean, who cast the deciding vote. Hereafter only plump, adventuresomes need apply.

Mr. Harris received while out of town during the first week of a short lived play at the Harris this telegram: "Notices fearful. Do you want to see them?" He sent the despatch: "No, give them to the company."

Mr. Harris, conferring with Henry Miller about Chauncey Olcott's next appearance in New York said, after a discussion of the music situation: "Will Olcott be satisfied to sing with a piano instead of an orchestra?"

"I don't know," returned Mr. Miller. "I've only had him two years."

Marion Ballou, gathering together a double armful of Christmas gifts, purchased at the Professional Woman's League Bazaar, said with the cheerfulness bred of being under paying contract though not playing:

"Life's a shifting of the point of view. When I was an ingenue I used to think there was nothing in the world but a simple white dress with a blue sash. Now I pity the little youngsters who don't know the joy of playing character parts."

THE MATINEE GIRL.



THE FIRST NIGHTER

Brilliant Opening of the Cort Theater with Laurette Taylor
in "Peg O' My Heart."—"The Question," Strong
Elemental Drama at Daly's—"The Conspiracy,"
Detective Melodrama, at the Garrick.



"THE QUESTION."

A Play of To-day in Four Acts by Sherman Dix, from a Forrest Halsey Story. By the Wallston Producing Company, Daly's Theater, Dec. 19.

Colonel Thornton George W. Wilson
Corbin Thornton Richard Sterling
Champney Thornton Ellen Mortimer
Lucilla Thornton Helen Gillingwater
Elvira Olive May
Dorothy Stuart Ottola NeSmith
"Mammy" Theo Margaret Lee
Burton Carpenter Edwin Arden
Preston Warren Robert T. Haines

The inimical reception accorded *The Question* by the morning critics illustrates once more that Broadway is no place for a drama of ideas. Had it been produced in Paris, with the name of M. Lavendan or M. Brieux attached to the authorship, it would have been hailed as a powerful and purposeful play. I am in complete discord with my learned confreres on the merits of this drama. But unlike the majority of them, I remained in my seat until the fourth act was over, refusing to be appalled by the simple smashing of a cut-glass whiskey decanter as the climax of the third act. For the author has the rare "genius of the fourth act" and there achieves his best effect.

The play is a bold attack on the drink habit. That is highly naive, perhaps. Nowhere is a moral so subject to boycott in the drama as here. We resent being sermonized. But there is a vastly weightier merit in this work. It is drama in bold strokes. It deals in well-defined characters, it is full of incidents, it weighs one theory with another, it is thoroughly human, and it strikes no false notes in its philosophical development.

It is a big play on a topic which in the South, where it is located, is a living issue, and the author has given it the atmosphere and color of local environment. Its very crudity adds to its strength, and its cardinal virtues are sincerity and a certain elemental force which make it the most impressive American drama of the day.

It tells the story of Burton Carpenter, a young philanthropist who inherits his father's wealth, acquired in the manufacture and sale of liquor. His benevolent purposes are misunderstood, and he is mobbed by the narrow-minded community of the little Virginia village, where the first two acts take place, and which is fanatically for prohibition. Yet he wins the heart of Champney Thornton, the daughter of a bibulous old Virginia colonel, whose family is rabid in its hatred of the young Northern interloper.

The next two acts are laid in their Riverside Drive home in New York, after their marriage. The author's purpose is to show the force of inherited traits. Carpenter believes in regulating the drink habit, but not in prohibiting it. The blow comes when too late he discovers that the evil of the father has been transmitted to Champney, his wife. Coming home from a fashionable supper she confesses that under the influence of drink she has been unconsciously made the victim of an old lover. In the end the latter proves his innocence, and the curtain falls with the husband folding his afflicted wife to his breast with an avowal to protect her from herself and admitting that he has been deluded by false theories.

This story is told in a graphic manner with some crude expedients, but on the other hand with many touches betokening a thorough familiarity with the characters and the line of thought prevailing in a fanatical community which has stood still since the war. In bibulous Col. Thornton the author has drawn a character which impresses itself instantly by its variance from this type of Southerner, though there is, perhaps, too much of him in the play, granting the interest which the remarkably clever impersonation of George W. Wilson inspires.

In the climax of the second act, where Corbin Thornton, his son, tries to shoot Carpenter, and Thornton saves the threatened man by declaring that he made his own fanatical wife drink in order to consummate a bargain by which Carpenter's father provided financial succor for him, there is something of a Zolaesque shock of concussion. But like other startling episodes, it has the natural force of a vigorous imagination. The dominant spirit of the whole action has at bottom what is real and lifelike as well as much that is human, tender and appealing. That it contrasts black with white with little regard to the middle tones is at once its strength and its weakness. The audience remained in its seats long enough after the performance to call the curtain up three times.

But it was also the best-acted drama of the season, from Edwin Arden's portrayal of Carpenter, to Charles Dowd's acting of Peter. Robert T. Haines was admirable as Champney's lover. The playing of Champney revealed unsuspected qualities of sustained ability in Ellen Mortimer; Olive May was as chatty as a magpie, and Richard Sterling gave an exceptionally fine performance of Corbin, the devoted brother of Champney.

When Carpenter and Preston Warren stand face to face for the reckoning over Champney's supposed seduction in the last act, the acting of Mr. Arden, Mr. Haines and Miss Mortimer was such as must appeal directly to the highest appreciation.

"PEG O' MY HEART."

Comedy in Three Acts by J. Hartley Manners. Produced by Oliver Morosco, Cort Theater, Dec. 20. (Opening Performance).

Mrs. Chichester Emilie Melville
Footman Peter Bassett
Ethel Christine Norman
Alarie Hassard Short
Christian Brent Reginald Mason
Peg Laurette Taylor
Montgomery Hawkes Clarence Handyside
Maid Ruth Garfield
Jerry H. Reeves-Smith

After seeing her performance in *The Great John Ganton* at the Lyric Theater, May 3, 1909, this scribe predicted in his review of the play in one of the daily papers, that if Laurette Taylor did not have her head turned by flattery she would be one of the leading lights on Broadway within a few years. And right handsomely she realized his prophecy at the Cort Theater, Friday evening, by her perfectly charming performance of the ingenious Irish lass in *Peg o' My Heart*. Stardom has given her the distinction which alone was needed to bring out all that is best in her, and that is a great deal; for she is pretty fairly in a class by herself. There is always something significant in her serious moments and the varying moods of a happy abandon with the quality of insidious humor in her comedy. Set in a better play, her *Peg* would rate among the best character parts seen on the American stage in many years.

But there's the rub. *Peg o' My Heart* is simply a "vehicle," and her share in the insipid transactions which comprise the story is almost a monologue. The same critics that had not a qualifying word of praise for *The Question* of the previous evening, quite as unanimously hailed the opening attraction of the splendid new Cort Theater as something extraordinarily "charming," "dainty" and "lovely," when in truth the admirable work of the star alone deserved these adjectives. It is a high tribute to her genius, indeed, if she can dominate the play to the extent of hoodwinking the critics.

Peg is a raw little red-headed Irish girl born in New York, who under a will of a dead uncle is placed in the household of a ruined aristocratic English family of relatives, the Chichesters, to be educated. She doesn't feel at home there, giving offense by her wit as well as by her *gaucheries*. But she prevents a scandal by preventing the elopement of Ethel Chichester with a married man, surreptitiously attends a dance with a good-natured young man who is legally her guardian, and ultimately accepts him after jilting two fortune-hunters who apply for her hand. She makes her first appearance in shabby apparel with a decrepit handbag and an unhappy-looking mongrel hugged to her bosom, but in the next two acts she is, of course, seen in fashionable attire, changing to her first costume in her last act, when in a state of revolt she is about to return to New York.

The dialogue bristles with bright lines, almost all of which, however, issue from the lips of *Peg*. The whole cast is by the exigencies of the construction reduced to the most negative factors in the action, and to be content with looking pleasant. It takes us back to the days of Minnie Palmer's and Lotta's one-part "vehicles." But the enthusiasm evoked by the performance, of whose genuineness there can be no cavil, warrants the prediction that the Cort has an assured success.

The occasion was interesting for bringing to Broadway after many years Emilie Melville, the one-time very popular prima donna and original English-speaking Serpolette in the first production of *The Chimes of Normandy*.

The performance marked the opening of the Cort

Theater, with the Maxime Elliott the most beautiful playhouse in New York, constructed on Greek lines and decorated in the delicate colors and effects of the period of Marie Antoinette.

"THE CONSPIRACY."

A play of New York life, in three acts, by John Roberts. Produced by Charles Frohman at the Garrick Theater, Dec. 21.

Winthrop Clavering John Emerson
John Howell Francis Byrne
Samuel Shipman Guy Nichols
Colonel Schultz C. Kraus
Professor Kaufman W. L. Romaine
Mr. Christopher Warren Cook
Dr. Jennings Edward Wade
Captain Ryan William J. Kane
Uncle Mark Lawrence Eddinger
Newsboy Pataty McCoy
Enrico Savelli Georgio Majeroni
Gus Weinberg Boyd Agin
Victor Holt Willet Barton
John Flynn John Williams
Detective Murray C. Kraus
Detective Carson Warren Cook
Detective Johnson Edward Wade
Detective Mills William J. Kane
Margaret Holt Jane Grey
Rose Towne Ann Leonard
Juanita Perez Helena Rapport
Martha Julia Blanc

The vogue of the detective drama leads to many strange ends. Hence *The Conspiracy*, a posthumous Sherlock Holmes thriller transplanted to New York; a play with a certain degree of interest, full of local color, and exploiting a unique central character in the person of an eccentric old penny-a-liner, but in spirit, conception and detail a copy of Conan Doyle's familiar Baker Street fiction.

It opens one night in an East Side house of refuge, to which comes Winthrop Clavering, a writer of detective stories, looking for local color; a *Journal* police reporter, and a mysterious young woman in great distress. A murder has been committed at the Brevoort House that afternoon, and John Howell, the reporter, soon identifies the girl with the crime, but is persuaded by her confession to protect her. She has killed the leader of the Scarlet Band, a league of criminals, who have done her a great injustice and are plotting to assassinate her brother, the prosecuting attorney.

Clavering is looking for a stenographer, and as the girl, Margaret Holt, acted in that capacity to the bandit, for the purpose of securing evidence, Howell succeeds in placing the girl with the eccentric fiction writer.

In Clavering Mr. Roberts has trigged out a new Sherlock Holmes with sundry original attributes, and he is by all odds the best character in the play, especially as presented by John Emerson, who makes him a live wire of nervous energy, in the unique mask of a type infecting the vague realm of Gotham's Bohemia. In brief he is a wretched story writer, but an inspired criminologist after the approved pattern of the deductive reasoner.

Clavering proceeds to weave the Brevoort House murder into a romance for the daily press. He dictates the installments to Margaret, and weaves such a theoretic presentment of proof around the circumstances that the girl betrays herself, and, with other contributing evidence, Clavering knows that he has the guilty one in his power.

In a most unsentimental mood he is ready to surrender her to justice, when the prospect of greater glory in capturing the whole band, eloquently pleaded by the girl, persuades him to co-operate with the chivalrous reporter and the distressed maiden in rescuing the prosecuting attorney from the clutches of the criminals and delivering the gang of cut-throats into the hands of the police. This is accomplished after a fight in the dark, after which the skies clear and the reporter and Miss Holt pledge their young faith as a happy solution to a thrilling complication, for, you see, the play is another illustration of the Goldknoplian maxim that this is "a nasty world."

John Emerson's acting in the part of Clavering is deserving of a better cause. It has a distinct quality of vigorous characterization with an insidious infusion of eccentric humor, which makes him one of the best conceived figures of the season. Jane Grey is interesting as the persecuted maiden, and the reporter was well played by Francis Byrne. The drama is realistically staged and excellently acted by the minor members of the cast.

PROMINENT CRITICS



JULIA MURDOCK,
Dramatic Critic Washington Times.

Julia Murdock, dramatic editor of the Washington Times, has a daily theatrical feature during the entire theatrical season. Sometimes it is strictly critical, oftener analytically descriptive, humorous, and always bright. The serious side of her work has been appreciated to the extent of formal commendation by some of the National Capital's organizations having for their object the betterment of theatrical entertainment, notably the Aloysius Truth Society, which is composed of the clergy and laity of the Roman Catholic Churches in the Diocese of the District of Columbia. Sometimes she runs a stage dress feature that covers the fine dresses of a whole week's attractions, and then there is joy indeed in the hearts of the Washington *haute monde*, probably the best dressed women in the country.

Daughter of a newspaper man and poet, and wife of another, Julia Murdock took as naturally to newspaper work as a duckling to water, entering via the "cub" reporter's route, as few women do. From this to society work in Cleveland on the *Leader*, and Pittsburgh on the *Dispatch*, *Press*, *Index*, *Post* and *Sun*, she grew into general all-round news work. But next to being a dramatic critic, it is probable she would prefer to be right down on the firing line of general newspaper work, where the thrills are.

The little brothers of the theatrical profession, whose duty it is to "put across" those newspaper articles about their stars and attractions that come so close to being free advertising—the advance men—have learned that Julia Murdock's newspaper training has been sufficiently thorough to enable her to tell real news when she sees it, and they trot out their very best exclusive stuff when they seek her handsome office on the second floor of the Munsey building. To the entertaining quality of her criticisms, the excellent space and prominence given them each day in the *Times* bears evidence. Her criticisms read well, and are fair and true. Of permanent creative work, aside from newspaper work, she has done as little as most successful newspaper men, although she has written a vaudeville sketch, "Cyanide of Life," which may be seen later this season.

In private life, Julia Murdock is Mrs. Arthur Bassett Sperry, wife of a well known Pittsburgh business man. She is the mother of an interesting little daughter who has declared that some day she will go on the stage so that her mother can write excellent criticisms of her work. "There's one critic, anyway who won't pan my work," is her sage remark.

AT OTHER HOUSES.

WEST END.—The Royal Italian Grand Opera company, with most dilapidated scenery but enthusiastic singers, opened Tuesday night in *Aida*. The audience was large and Italy well represented. The principals received loud applause and numerous curtain calls. This week a treat is in store, The Merry Countess, with the original cast.

GRAND OPERA HOUSE.—Rebecca of Sunnybrook Farm is the attraction at the Grand Opera House this week, with practically the same cast that appeared in the play in London and the original New York production.

MARTIN BECK'S NEW THEATER.

Despite Conflicting Rumors, Neither Time of Opening Nor Policy Determined.

Some weeks ago the announcement was made from Mr. Keith's office that work was progressing on "F. B. Keith's Palace Theater." This had reference to the new and inspiring structure of Martin Beck's on Seventh Avenue and Forty-second Street. It was also reported that Mme. Bernhardt would come to New York, especially for this occasion from the West, where she is appearing in vaudeville under Keith's management.

Here, however, is what Mr. Beck said since then: "The Palace Theater is my theater and I cannot understand why Mr. Albee should discuss matters relating to my house. No, the theater will not be opened next month and we have not decided upon a policy for the playhouse."

"THE LIGHT."

Queensberry's Play Now in Rehearsal—Production End of Month.

Schubering and Lamb will make an out-of-town production of *The Light* by the Marquis of Queensberry, about December 30. They expect to bring it to New York about two to three weeks later. The cast of the play will be in the hands of the following players: Irma La Pierre, latterly with *Seven Days' Company*, Frank Alexander, with Leslie Carter and Olga Nethersole, Alice May with Walter White-side and Lewis Waller Companies, Wilfred Forster, Alice Weeks, Frank Sargeant, Marguerite Randolph, Roland Rustin, Jennie Dickerson, Guy Cunningham, Rosamond Carpenter and Harry West. The company is booked by Klaw and Erlanger.

NOTED BOSTON BANDMASTER DEAD.

Henry C. Brown, famous cornetist of Boston, and well-known throughout the Eastern States, died at his home on Mount Vernon Street, Boston, at midnight, Thursday, December 6. Mr. Brown began his career at fifteen in the orchestra of the old National Theater. His father was John Dwight Brown, a violinist and singing teacher. Henry Brown in 1857, became deputy leader in the old Boston Brigade Band which was founded in 1825. Later on when P. S. Gilmore organized his famous band, he made Brown his deputy leader. During the civil war he organized a band for the Twenty-third Massachusetts Regiment. At the battle of Newbern, he was pressed into military duty, along with all the players. In 1860 he was a member of Gilmore's Peace Jubilee orchestra. When the body of vice-president Henry Wilson was brought from Washington to Boston, Henry Brown played Schubert's *Elegy of Tears* singly on the Commons in front of the Statehouse with startling effect upon the multitude. He became well-to-do in real estate investments.



Photo by White, N. Y.
ELSIE ESMOND.

To Play Prominent Part in "His Wife at His Side," Berkeley Theater, Dec. 30.

PERSONAL



Photo by the Dover Street Studios.
NORMAN MCKINNEL.

DIXEY.—Henry E. Dixey, in talking to a Buffalo News interviewer, contended if conditions continue as at present, eventually all the actors on the American stage will be of foreign birth. "The good actor of today," said Mr. Dixey, "is the good actor of twenty years ago. Twenty years from now the good actors of the present day will all be dead."

MCKINNEL.—Among the recent arrivals from England is Norman McKinnel, who has brought his own company to America to present the play, *Rutherford and Son*, at the Little Theater, where he began an indefinite engagement on Tuesday. Mr. McKinnel is heralded as an excellent actor.

STEMPFEL.—Chicago just has produced *Frisolous Geraldine*, the book of which is by Theodore Stempfel, who is only twenty-six years old. The *Post* says he was considered a literary prodigy when he was a student at the University of Wisconsin. In his junior and senior years he won play contests open to the entire college. He modestly held back from entering the contest in his junior year, but when his fellow students urged him, he pitched in, and in three days wrote *The Superfluous Mr. Holloway*, a three-act comedy which won the prize. The following year he won again with *Dad the Freshman*. While in school he also wrote the book of *Alpsburg*, which was set to music by Herbert Stoddard, who collaborated with Mr. Joseph Howard in the music of *Frisolous Geraldine*. This was his first musical comedy. After he had finished his academic career he wrote another called *The Manicure-Shop*, the music of which was also written by Mr. Stoddard. He was connected with the university newspapers and contributed verse to *Munsey's* and other periodicals. *Frisolous Geraldine* is his first venture for the professional stage. Recently he has been a newspaper writer.

WENGER.—Mr. J. Wenger, scenic artist at the Metropolitan Opera House, has an exhibition at the Folsom Galleries, 300 Fifth Avenue, about forty small paintings, most of them theatrical studies showing imagination and a command of brilliant color. Among the tiny canvases several are especially interesting, "Mlle. Genee in *Les Millions d'Arlequin*" and the "Sword Dance." "In the Audience" takes the other side of the footlights.

BEDDING.—Thomas Bedding resigned his position as editor of *The Universal Weekly* on Nov. 21.

CLARKE.—The handsome picture on the cover of this week's *MIRROR* represents Marguerite Clarke in a pensive pose under the spell of the woods. She is now the attraction at the afternoon performances of *Snow White*, at the Little Theater. The picture from which the color plate was made is by Matsone, Los Angeles.

HELENA FREDERICK'S SUCCESS IN ENGLAND

Helena Frederick gave the last of the concerts contracted for last September, at Chislehurst, England, on the night of December 3. Her success at these concerts was so great that she was persuaded to take on some extra ones, which will delay her coming until after the holidays. Miss Frederick has also received a very flattering offer to appear at the big halls in London.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE AUTHORS' LEAGUE.

There is an immediate demand for the Authors' League of America, which was incorporated a few days ago. Provided it does not stray into strange paths, as so many others have done, it can do what the American Dramatists should long ago have done for the playwrights, what the National Federation of Theater Clubs can still do, if it chooses to take advantage of its opportunities, but what some organization, by whatever name it may call itself, should by all means do with a will and without delay.

The League should take for its model the French Society of Authors and Composers, which is the most authoritative, far-reaching and successful organization for the protection of literary men and composers in the world. Membership in that Society means something, for the Society has known how to make itself felt by extending universal protection to its members.

This protection should not imply only protection to authors who have made their mark. These, in the main, can protect themselves. But its authority should extend to men and women of talent and promise who still aspire to recognition, since they stand most in need of protection. Their interests should be as sacred as those of the successful makers of books and dramas; and publishers and managers should be made to realize that an injustice done to one is an injustice done to all.

Nowhere is the standing of literary men and women quite so negative as with us. This is especially true of dramatic authors, for managers in their indiscriminate dealings with hundreds of actors and other employees have come to look upon those who offer them plays and musical works with something of scorn and contempt.

There is certainly no justification for this. Managers exist by virtue of writers of plays and musical works, and there is no explanation other than that the men and women with plays to sell know that they have no moral or legal support anywhere and are absolutely dependent on the whims of those whom they try to serve.

This system of desultory dealing leads naturally to imposition. But let an author approach a manager with the powerful backing of a society leagued for mutual protection, this attitude would soon change and literary workers would come into the inheritance of the respect to which they are entitled.

AFTER THE SCALPERS.

Philadelphia, which has just passed through a warm reform movement, is heels over head in another. The women made the price of eggs come down to 25 cents a dozen, and now the *North American* is waging a relentless war on theatrical ticket scalpers.

If statistics mean anything, it is interesting to learn that Philadelphia theatergoers paid tribute to these scalpers to the tune of \$60,000 last season. The paper declares that 4,000 choice seats are placed with brokers in hotels every week.

We shall never hear the last of the scalpers until we import some militant suffragettes from London and turn them loose.

SALEM IN A FOG.

It appears, from a letter published in the *Boston Transcript*, that the people of Salem, Mass., are writhing under the "pall of gloom" thrown over that town by its most distinguished citizen, the late NATHANIEL HAWTHORNE, and, as a consequence, they are protesting against the Hawthorne Memorial Association's plan to erect a monument to the memory of the author of *The Scarlet Letter*.

The protest, in part, reads: "The gloomy shadow of Hawthorne's imagination hangs like an obscuring fog over the history of Salem to-day."

Salemmites seem too sensitive about the matter, and as far as an artistic and dignified monument to Hawthorne is concerned, this should prove an exceptional incentive to pilgrimages to the historic old town.

Salem is Hebraic for Peace. Salemites, why not live in peace with the wraith of your departed and most distinguished fellow townsman?

EIGHT ENGLISH COMPANIES.

The season's record down to date shows that our English cousins are finding the United States uncommonly good for exploitation, theatrically speaking. Elsewhere HENRY E. DIXEY is quoted as predicting that none but foreign actors will eventually be seen on the American stage. This is a pessimistic note in the concord of sweet sounds about the internationalization of art. Eight complete companies from England are presenting drama in and about New York at the present time, while some of our ablest native actors are finding it more profitable to appear in vaudeville.

SPARKS FROM THE GRINDSTONE EDITOR'S LETTER BOX

(Louis Sherwin in the New York Globe.)

Miss Annie Russell has been fortunate to raise a little controversy over the engagement of Frank Reicher for her Old English Comedy season. Unemployed American actors are becoming very patriotic over the presence of a German actor in this company. Two of my colleagues—one of whom, I observe by "Who's Who," was born in St. John's, Canada, and the other in Birmingham, England, are asking, "Why engage Mr. Reicher, a German actor, to play Shakespearean roles?" It is not pretended that he does them badly, or that his English is not excellent.

The answer is so obvious that one hesitates to say it. But the only reason why it should not be said is to preserve the self-esteem of a certain section of the theatrical profession, which is not worth preserving anyway and which nothing can permanently disturb. The answer is that it is impossible to find enough American actors capable of reading Shakespeare's lines without mutilating the music of the language.

It has been a truism for a long while that there are only two American actors now on the stage who can really read verse properly. This statement was made the other day to a theatrical man who disputed it violently. But when pressed for examples, he did not even know who were the two Americans referred to.

The two, of course, are Otis Skinner and Tyrone Power. Most American actors, when required to deliver a poetic line, behave as if they had been caught in shameful company. The others are divided between the ranters and those who try to be "naturalistic." This, they think, consists in ignoring metre, scansion, rhyme and rhythm. The result is to make Shakespeare's language sound like a clothing advertisement.

It is not at all surprising that a German actor should be chosen for Miss Russell's company—particularly an actor of such sound training and such rare power as Mr. Reicher—in preference to an American or an Englishman either, for that matter. Shakespeare is more frequently acted in Germany than in either America or England; he is better acted, and his plays are more sincerely loved. So there is ample reason why most German actors should be better equipped for Shakespearean roles than most American actors.

ONE OF HIS CRITICS ON MR. L. N. PARKER.

To the Editor of THE DRAMATIC MIRROR.
SIR—L. N. Parker, whose interview with your representative appears in your number of Oct. 23, which has just been brought to my notice, evidently finds it not only more congenial, but infinitely easier to abuse his critics than to reply to their criticisms. The former method is, however, open to, and most frequently adopted by, say pretentious braggart whose pretensions have been effectively exposed—and Mr. Parker employs it to the full. To the detailed criticism, which was published last of April, 1911, in (the leading English Catholic journal) *The Tablet*, of the comic "Coronation of Ann Bullen" scene in Sir H. Beerbohm Tree's revival of *King Henry VIII.*, for which Mr. Parker was jointly responsible, not a word of reply was attempted. Mr. Parker and the management in general taking their beating lying down—possibly feeling that the less they said on the subject the better; while, as to a similar scene in *Drake*, to my criticism of which Mr. Parker refers, I enclose for your perusal, the complete correspondence in the *London Pall Mall Gazette*, and some further letters in *The Tablet* on the same subject, which will illustrate pretty clearly Mr. Parker's position with regard to at least one of his critics. Out of this position he is most heartily welcome to extract as much amusement as he can.

Your obedient servant,

G. AMBROSE LEE.
SOUTH KENSINGTON, LONDON,
18th November, 1912.

THANKS HIS FRIENDS.

DEAR FRIENDS—It is with deep gratitude that I wish to thank all those big-hearted brothers and sisters who have not forgotten a broken and storm-tossed victim of destiny, who is doomed to spend his remaining days "over the river." From the bottom of my heart I thank you, and from these soiled and sordid surroundings where poverty and death are ever by my side, I wish you a Merry Christmas and a New Year of Happiness. You have no idea how a word of cheer heartens one up in this place of hollow-eyed misery and grim despair, and when Christmas Day arrives I would like you to know that there is one who remembers you with deep-seated gratitude while he spends his "Christmas on the Island."

PEN KENNEDY.
TUBERCULOSIS INFIRMARY, BLACKWELL'S ISLAND.

(No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

CURIOUS BROOKLYN.—Dustin, William and Marshall Farnum are brothers. Donatetta is merely the manager of the latter, but is no relation.

HAROLD C. B.—We have no record of the whereabouts of Miss Justine Johnson. Address the White Studio, New York, for photographs.

INQUISITIVE.—See Dates Ahead for Robin Hood companies.

D. B. Hartford.—It will receive our best attention. You might address Gene Hughes, 1495 Broadway, or Joseph Hart, New York Theater Building.

MAR WEST.—They are both married. We are not able to state. Winona Winter is under A. H. Woods' management. We do not know anything about your other query.

DR. J. G. D.—We are not able to furnish the information you request.

P. A. M.—We have no record of having accepted such an advertisement.

M. B. L.—Leah Winslow is at present leading woman at Northampton, Mass. Edmund Elton is not playing at present. A letter to the Lambs Club will reach him.

READER.—See dates ahead for route. We have not the cast of the Aborn Opera company, but this may be obtained by communicating with company.

J. A. L., Brooklyn.—We have no record of the Brooklyn production of *The Little Mother*.

S. BENTON, Canada.—Write to the leading managers in New York. Canadian stamps are not good in this country.

DEMARRE AND BOYER.—We have not run a cut of Miss Leah Boyer. There was a photograph of a Miss Nancy Boyer in some time ago, and that may have led to the mistake.

MAGGIE FIELDING IMPROVED.

Editor DRAMATIC MIRROR:
SIR.—The many friends of Mrs. Maggie Fielding will be pleased to hear, through your valuable paper, that her condition is so improved that she is able to receive calls. Mrs. Fielding has been confined to her bed for months at Sken's sanitarium, 759 President Street, Brooklyn. Take subway to Atlantic Avenue station, Brooklyn, then Seventh Avenue surface car to President Street, walk one block. Visiting hours, daily, 2 to 5—7 to 9 P. M.

MISS LOUISE DE LUISI,
14 SOUTH ELLIOTT PLACE,
Brooklyn, N. Y., Dec. 7, 1912.

FROM AN OLD READER.

Editor DRAMATIC MIRROR:
SIR.—Enclosed please find check for subscription for another year for THE MIRROR. It would be very lonesome if I did not get it every week, as I have been a subscriber for many years. You must know that I am now the oldest opera-house manager in these parts, having commenced the business in 1873. You will see it is nearly 40 years, and am still in the business. I was the first chairman in the State of Illinois of the Bill Posters' Association, and am a member yet.

My opera house has been overhauled this season, and every show that has played here this season got money. I run pictures when not used by traveling shows. Best wishes, and that you may have "A Happy New Year" and "A Merry Christmas."

Respectfully,
L. A. G. SHOFF.

PARIS, ILL., Dec. 12, 1912.

"THE MIRROR" IMPROVED.

(From the Pittsburgh Gazette-Times.)
The New York DRAMATIC MIRROR has improved wonderfully under its present editorial guidance. With the large and increasing need for a really vital journal devoted to the best thought and news of the theater as a national institution, it would seem that THE MIRROR is going to be the successful candidate.

ON THE RIALTO

This is about the conversation which is carried on over the telephone in the Western towns where the Brothers Cairns are playing:

"Hello, what show is this?"
 "It's the western drama, in Arizona."
 "Are you the advance man?"
 "Yes, I am Mr. Cairns."
 "What is the leading man?"
 "Mr. Cairns."
 "Who is the comedian?"
 "Mr. Cairns."
 "Who is the villain?"
 "Mr. Cairns."
 "Well, say, I understand you have a band. Who leads the band?"
 "Mr. Cairns."

"Holy smoke, who is this fellow? He must draw a million dollars a week."

"It isn't the same man. There are six of them and they're all brothers. And another brother is going to join the show soon, and he may post the bills."

And now, the mother, Mrs. Claudia Cairns, is also planning to travel with the show, as Decatur, the Illinois town which claims the Cairns as citizens, has become too lonesome for the old lady.

Miss Isis, an Egyptian dancer in Paris, when asked about the new innovation of M. Leon Bakst, the scenic artist, who is said to have painted the legs of the ballet dancers in the Russian Ballet and thus attained some very original effects, exclaimed with great indignation: "Paint my beautiful legs? Never! That would be sacrilegious."

A Minnion man, one day recently, suddenly came upon Walter Jones at Rector's Hotel corner, looking about him perplexed and bewildered. A brief greeting and handshake, and then Walter queried:

"Where the deuce is the Weberfield Music Hall?"

Pointing west, the Minnion man said:

"There, read the sign!"

This is what it is to be a stranger on Broadway.

Jules Claretie, the director of the Comedie Francaise, in one of his recent articles on the "Bidding for a Picture and Americans," says:

"In a short time when we want to see the most celebrated pictures of our school we shall have to take a liner across the Atlantic.

"Our artistic wealth emigrates. America applies the Monroe Doctrine with the bids of its dollars and annexes famous canvases."
 "It takes from the French nation also," he continues, "its tenors, its singers, and its dramatic artists. Bartholdi's Statue of Liberty is like a huge lantern which attracts to America the butterflies of Europe. To Parisians and Parisiennes it is the door to the fortune country of gold and huge payments with which Paris cannot compete."

M. Claretie recounts as typical of the present times how he recently overheard a young actor, who up to the present had been playing second-rate parts, say after a scene in which he was much applauded: "Now I'm ripe for America."
 "America," M. Claretie declares in conclusion, "is the Paradise of the actor and the damnation of the theater."

Senorita Eloise Gabbi, the tango dancer, Ziegfeld's new magnet at the Moulin Rouge, has need of more than the usual accessories of stage, orchestra, etc. She needs an audience as well at rehearsals, otherwise the tango cannot be properly prepared for the performance. So Manager Ziegfeld was compelled to scare up about one hundred proxies for an audience, from up and down Broadway, and it took from 2 to 4 p. m. to get these together. Finally, all conditions having been complied with, the senorita began rehearsing.

Enrico Caruso, he of the golden (\$) voice, not contented with his own inimitable top note, seeks to upset Titto Rufo's bottom-note prestige.

And in order to add insult to injury, he does not this stunt on the stage of the Metropolitan, where only the elect—the cognoscenti—may enjoy his triumph. No,

no! He chooses time and place in the vulgar environments of the docks, on the water front, in the presence of longshoremen, roustabouts and common sailors. There he degrades the great baritone's rarest of notes; for as Enrico's greatest achievements are in the upper strata of sound, so Titto's value lies in his subterranean tonalities.

"Ha, ha!" cries Titto. "You think to deprecate my divine gifts? I will show you what four-flushing it is to shout high C"; and forthwith from his swelling throat issues a truly Carusonian burst that rivals the greatest top note of the greatest living tenor in the greatest effort of man.

Now is the great and very grave question to be decided:

Which of these two divinely gifted devotees of the bel canto is the greatest Rhadames, or which is the greatest Amonasro?

Which of the two is the peerless tenor, or which the unrivaled baritone?

Here is the opportunity for a tryout—not on the banks of the Hudson, nor on Michigan's pebbly shores; but on top of the new Woolworth tower, where the wind currents may waft the marvelous tones to the east, to the west, to the north, and to the south, over the two hemispheres, so that the entire world may constitute judge and jury, and decide which is which.

Robert Mantell's leading woman, Florence Rockwell, is credited with telling a story of a certain well-known actor on the American stage who on one occasion engaged in a most effective battle with Iago, when he was playing Othello. These two players met, and Othello, seizing Iago by the throat, began to choke him. The stage fight was realistically presented; so much so, in fact, that after the performance a friend approached the erstwhile Othello and spoke to him.

"That was a most effective fight you put up to-night," he said; "in fact, you seemed to be very much in earnest."

"In earnest? Indeed, I was! Why, confound the fellow, he was trying to push me out of the spotlight."

THE USHER.

WOMAN'S LEAGUE BAZAAR SUCCESS.

Profits Exceed \$2,000—Patronized by Profession and Society.

The Professional Woman's League Bazaar was brought to a successful close late Saturday night, December 14, after which the committee in charge announced that the profits will exceed \$2,000. It was one of the most successful and harmonious bazars held by the League in years.

The fair was opened promptly at 2 p. m. Thursday, December 12, when Mrs. Emmie Howard, chairman of the bazaar, after thanking the League for its support, led to the platform Mr. Daniel Frohman, who, after being presented, set the wheels in motion.

Helen Lehman won the most popular actress prize, a handsome locket. Mrs. Belmont, the Marquis of Queensberry, Lord Sholto Douglas, Lady Douglas, and many others visited the bazaar, which was patronized by every member of the profession in town. At the close, Mrs. Howard called to the platform Mrs. S. Ludlow Neidlinger, and on behalf of the League presented to her a beautiful bouquet of American Beauty roses as a token of its appreciation for the work done in behalf of the bazaar.

RETURN TO RUSSIA? NEVER!

Loupoukova Prefers America, Where Her Salary Is Fifty Times Greater—Wants to Vote.

In order to circumvent the machinations of Russia's Imperial ballet master, Alexeff Prokofiev, and defeat him in the exercise of his prerogative to demand her return to St. Petersburg, whenever the fit may seize him, Lydia Loupoukova, one of Russia's Imperial dancers, now in this country, is going to become an American citizen.

Says Miss Loupoukova: "I do not wish to go back to Russia; but if the ballet master in the Imperial Opera chooses, he may send for me and I shall have to go. By becoming an American citizen I will be immune from the recall. The only fear I have is that they call me back before I become a citizen. I hope they can't take me after I commence to go through the process of being Americanized. I want to live in New York always. I want to be like other American women, and most of all I want to vote."

NEW PLAY FOR STAGE SOCIETY.
"The Tragedy of Nan" to Be Produced Dec. 5 at Lyceum.

The Stage Society of New York, composed of men and women of the city's elite, which obtained an unusual amount of notoriety because of police interference with their initial performance, announces plans for another midnight performance on January 5, at the Lyceum Theater, this city. A full play will be presented on this occasion. It is entitled "The Tragedy of Nan" and is from the pen of John Masefield, an English poet and dramatist, now the man of the hour in London literary and theatrical circles.

The leading parts in the play are to be taken by Constance Collier, who is one of the leading spirits of the organization; Irene Fenwick, now playing in Hawthorne of the U. S. A., and A. E. Anson, who was with Ethel Barrymore in The Witness for the Defense.

The society is making a vigorous attempt to have the law regarding Sunday performances so amended as to make production like theirs possible, since the attendance is by invitation only and no prices of admission are charged.

"NAT" GOODWIN SUED.

San Diego Real Estate Man Wants \$25,000 for Loss of Wife's Affection.

LOS ANGELES (Special).—The complaint in the suit of Charles T. Doughty, a San Diego real estate man, was filed on December 18 with the county clerk against Nat C. Goodwin, the comedian, for \$25,000 damages for alleged alienation of the affections of his wife, Mrs. Doughty, of Baltimore, an actress, known on the stage as Miss Moreland, who since Goodwin's injury in a boating accident has lived with him as nurse. The case was set for trial on December 23.

Doughty married Marjorie Parrott in Baltimore twelve years ago. Four years ago she began her stage career, and two years ago she met Nat Goodwin. Her mother still lives in Baltimore.

PULPIT, NOT STAGE.

Intended Davenport Theater to Be Converted into Church.

In 1907 Butler Davenport started to build a theater on Sixty-third Street, between Broadway and Central Park West, this city, which was never finished. This is now to be completed and turned into a church, according to plans filed by its present owner. The walls have stood bare and weather beaten, victims to all sorts of uncertain conditions during these years, and the passer-by must have wondered what would be their final fate. It will cost \$20,000 to make the change. The building originally was planned to cost \$150,000.

ANOTHER THEATER ROMANCE.

St. Louis Actress to Wed a Studebaker at South Bend.

SOUTH BEND (Special).—The romance of Miss Jessie Carter, leading woman of a stock company which is appearing in South Bend, became public with the announcement of her engagement to Ewing Riley, grandson of Mrs. Peter E. Studebaker, of this city. The marriage will take place next May. The honeymoon will be spent in Europe and they will make their home at Los Angeles, Cal.

Young Riley dropped into the theater soon after the company began showing. Attracted by the beauty of the star, he sought an introduction. Every night since he has occupied a box or front-row seat. Miss Carter's home is at St. Louis.

FRANCES VERNON RELEASED.

Chorus Girl Who Shot Real Estate Man in 'Frisco Gives Diamonds as Bail.

Two diamonds, each as large as an old-fashioned three-cent piece; a bracelet made of a dozen cunningly carved cameos strung on gold wires and separated by precious stones, and a gold mesh purse were a part of the price Mrs. Frances Vernon Lyons, accused of shooting Robert J. Widney, a Los Angeles realty broker, in her apartments Dec. 4, paid for her liberty on Dec. 14.

The prison doors were opened for her departure at noon, and she went away with her attorney, John D. Rutledge.

KLEIN'S PLAY IN LONDON.

Charles Klein received a cablegram from London last week announcing the 200th performance of his play, The Third Degree, which is running at the Garrick Theater under the title Find the Woman. The run is a remarkable one for an American play in London. Arthur Boucher and Violet Van Brugh have the leading roles in the English company.

JAMES O'NEILL ENGAGED.

James O'Neill was last week engaged for Joseph and His Brethren, which comes to the Century Theater, following The Daughter of Heaven. He has been cast for Jacob in the first and last parts and Pharaoh in the third part.

THE PUBLICITY MEN

Press agenting as it is done in India has its delights. This is from an advertisement in the Indian Daily News:

STAR THEATER

Hony. Dramatic Director, S.
 Amrita Lal Bose.

Saturday, the 17th August, 1912, at 8.30.

The first performance of
 Mr. D. L. Roy's New and Original
 Social Drama in Five Acts.

"Para-Paray!" "Para-Paray!"
 "Para-Paray!"

Ingenious in Plot, Interestingly
 Emotional in Situations.—Pure and
 Dramatic in Diction.—Rich in
 its tragic grandeur! ! !

Ah—Come and See—The
 Old Grandsire—

The Grey-haired affectionate Grand-
 pa!—Who is really and excep-
 tionally Magnificent.—Sublime
 —Majestic—Dignified—Elevated
 —Stately—August,

Pompous—Lofty—Enacted—and
 Noble! !

Listen!—there comes the melody in
 silvery voice and thrilling cadence! ! !

Percy Heath is reported to have gone ahead of Somewhere Else, the new Henry W. Savage production, which begins its career in Utica, N. Y., Christmas night and will be seen in New York some time in January.

Max C. Elliott, agent and manager for The Wildest, has closed his engagement with George H. Hubbs's Royal Slave Company, Princeton, Wis., and will in the future be connected with a Western attraction on the one night stands for the rest of the season. Mr. Elliott is also signed with a large wagon circus as general agent for the coming season.

So far as I can discover, the story about Mrs. Astor at the Manhattan Opera House was the result of natural blunders and not the deliberate attempt to "get across" an exciting and untrue account of what really happened. There is a limit even for press agents, and I can't imagine a publicity man so wholly lacking in common sense as to "cook up" a story of this kind. Anybody could foresee the disastrous boomerang effect of it.

The original dictograph employed in obtaining evidence in the Atlantic City graft cases drew crowds all last week in front of an upper Broadway shop window. The same dictograph will be used by Robert Hillard to solve the mystery of The Argyle Case at the Criterion Theater. This kind of publicity work is a wholesome contrast to the customary chorus girl lost diamond kind of stuff.

ANN DAVIS NOT MARRIED.

Her Reported Marriage to Wealthy Milwaukee Man Unfounded.

Ann Davis, recently of the Within the Law Company, denies her reported marriage. She declares that she does not even know the man who is supposed to have wed her, nor ever heard his name mentioned.

Dispatches from Wilmington, Del., received in this city on December 18, stated that Miss Davis had been married a week ago to a wealthy Milwaukee manufacturer. It was further stated that the couple were now living at No. 130 West Fifty-fifth Street.

STAGE DIRECTOR MARRIES ACTRESS

Grandnephew of Gen. Robert E. Lee Marries Daughter of Wealthy Bostonian.

Gabney Lee Smith, a grandnephew of General Robert E. Lee and a graduate of the University of Virginia, who has been a stage director for Weber and Fields and for Lew Fields for ten years, married Grace Carolyn Shoholm, a member of The Sun Dodgers Company, in the Sherman Square Hotel, Wednesday night, December 18.

This is Miss Shoholm's first season on the stage. She is from Boston, her father being a wealthy, retired business man. She is 18 years old and Smith is 32.

NEW PLAY BY EDWARD LOCKE.

The Silver Wedding, the latest play by Edward Locke, author of The Case of Becky and The Climax, has been secured for early production by H. H. France. It is described as a folk play of German-American life.

IRISH PLAYERS IN BALTIMORE

Brady's Imported Company in "The Drone"—Daniel Frohman's Vaudeville Production—Actors Lose Two Friends.

BALTIMORE (Special).—The William A. Brady Company, Ltd., is offering an imported company of Irish players at the Auditorium 23-28 in the much discussed play, *The Drone*, by Rutherford Mayne. They are billed as the original company and production from the Royalty Theater, London. It is quite problematical whether Baltimoreans are going to like this play well enough to make the engagement a successful one. The Christmas bill was to have been Bought and Paid For, and as the present offering is quite unknown to most theatergoers in these parts, the success of the engagement seems doubtful. This play will also be reviewed next week.

Daniel Frohman is making his bow, to Baltimoreans this week for the first time in the role of vaudeville producer, and we vote him a huge success. His first offering is the clever sketch, *Detective Keen*, by Percival Knight, well remembered for his work in the *Arcadians* and still delighting thousands in *The Quaker Girl*. It is a splendid sketch of its kind and was received most enthusiastically by the audiences at the Maryland. Others on the bill include Arthur Deagon, McDevitt, Kelly and Lucy, Three Farrell Sisters, and Three Travilla Brothers and the diving seal.

Uncle Tom's Cabin was the bill chosen by the stock company at Holiday Street Theater for the Christmas bill, and the exceptionally large advance sale seems to indicate a wise selection.

The Girls from Reno are spending their Christmas at the Empire, and The Masqueraders are holding forth at the Gayety for the same time.

The Princeton Triangle Club paid us a visit last Friday, 20, at Albaugh's and presented their new musical comedy, *Once in a Hundred Years*. It was decidedly one of the best productions this club has ever offered in Baltimore, and there is no denying the fact that the huge audience applauded because they enjoyed every moment of the evening. There is a goodly amount of unusual talent in this organization, and it is quite safe to predict that some of it is going to find its way to the professional stage. The music was decidedly above the average production of this kind and both the book, lyrics and acting were of a caliber too seldom found in many of our so-called Broadway successes.

The Southern and Marlowe engagement at the Auditorium proved most successful. Their audiences were most enthusiastic. The present week brings three brand new productions to town, which are yet to receive the stamp of metropolitan approval, but it is safe to predict that in at least

two instances, Eva and The Good Little Devil, capacity houses will likely prevail.

A Belasco production always means something worth while, with the result that a capacity house greeted the first production in Baltimore of *A Good Little Devil* at Ford's 23-28. Advance sale indicates that the house will be sold out for the remainder of the engagement. The play had its first production recently in Philadelphia and was described in *The Mirror* of Dec. 18. *The Girl of My Dreams*, with Hyams and McIntyre, 30-Jan. 4.

Frans Lehar's latest work, *Eva*, described as a drama with music, is the Christmas bill at the Academy 23-28. The cast includes several people well known to Baltimore, including Wallace McCutcheon, Jr., John Daly Murphy, Tom Waters, Alma Francis, Walter Percival, Marie Ashton, Sallie Fisher sings the title-role of *Eva*. *The Count of Luxembourg* 30-Jan. 4.

In the death of James L. Kernan, which occurred in this city Dec. 14, Baltimore lost one of her most charitable citizens, foremost business men and one of her greatest philanthropists, and the theatrical profession one of its most beloved members. For details, see another part of paper.

Another death which will cause regret among the profession was that of Jack Tierney, husband of Gertrude Millington. He was a personal friend of George Cohan, Al. Woods, Dockstader and many other well known people in the profession. He was formerly a member of the profession but had retired owing to poor health. He died Dec. 16 and his funeral took place from the Cathedral on the 18th, and was attended by a number of friends in the theatrical profession. Tunis F. Dean gave his annual Christmas entertainment to the orphans of Baltimore at the Academy on Saturday afternoon, 21. He had an enormous tree erected in the lobby, which was elaborately decorated with bangles, lights and toys. He had provided a delightful entertainment for the little ones, consisting of the *Pilgrim Progress* pictures and several vaudeville acts. The theater was filled to overflow, and none were happier than the genial manager. The children were delighted with the treat and at the end of the entertainment made the house echo and re-echo with their cheers for the manager. Mr. Dean also wishes to express his thanks to all the well-known actresses for the many magnificent dolls they donated. It was the most costly array of its kind seen in Baltimore. Every actress of note sent a dollie, many dressed to resemble the characters in which she had achieved her greatest triumph.

I. BARTON KRUIS.

ACROSS THE BRIDGE IN BROOKLYN.

BROOKLYN, N. Y. (Special).—Teller's Broadway Theater was the only attraction house to brave the pre-holiday week, Dec. 14-21, with a booking. The Majestic and Montauk Theaters remained in darkness. The offering at the former playhouse was *Serape O' The Pen*. Although the play was not another *Hunt*, it had delightful moments and pleased the Broadway patrons.

Lillian Shaw and Victor Moore battles for first honors at Keith's Orpheum Theater, while Digby Bell and Kathleen Clifford ran a close second. Smythe and Hartman, Blanche Sloan, Fred Dupres and the Elliot Savonas, musicians, were included in the long list of entertainers.

Two excellent sketches were offered to the patrons of Keith's Bushwick Theater.



EMILE AGOUST AND VOVONE,
Brilliant Society Dancers at the Winter Garden.

They were Florence Roberts in *The Woman Intervenes* and Madden and Fitzpatrick in *The Wanderer*. The bill also includes Lina Panter, Madge Maitland, Alfredo, violinist, Buckley's Animals and the Avon Comedy Four.

The first anniversary of the opening of the DeKalb Theater was celebrated with an excellent bill. Manager Flugelmann's bookings did justice to the occasion. Sidney Dean, Lillie Benson, The Romany Trio, Terry and Shultz, Archer and Carr, and Tom Jennings were among the most prominent vaudevillians.

Male members of the Crescent Theater Stock Company had occasion to exclude the opposite sex from last week's performance, which was *The New Sin*—direct from Manhattan. A splendid performance was the verdict, especially the work of M. J. Briggs, George Allison, Joseph Egerton, William Everts, Arthur Griffin and Daniel Hanlon imparted into the spirit of the play and soared above their usual standard.

Not in many weeks has Alfred Swenson, leading man at the Gotham Theater, been seen to such splendid advantage. His portrayal of the Robert Hilliard role in *The Avalanche* was of a high standard. Mac Desmond, Evelyn Watson, James Kyle MacCurdy, Caroline Locke, Annie Blanche, Frank Fielder and Henry Carlton did justice to their assignments, while Florence Moore, Kate Woods Fluke, Raymond Camp, James Morey, Katie Ostrander, Arthur Mack, Philip Gerald and Jerry Simpson were seen in minor roles.

Robert Gleckler and Minna Phillips scored heavily with the patrons of the Greenpoint Theater in *The Rosary*. William Macanuley and G. Swayne Gordon were effective, while Nora Shelby, J. Hammond Dalley, Jack Roach and Gilberta Fanst were seen in minor roles. The play was produced under the direction of Harry McKee.

Woman Against Woman was revived at the Grand Opera House by Noel Travers and his company. Louise Hamilton made her first appearance as Bessie Barton. George Carlton, who is popular with Brooklyn stock patrons, has been engaged as juvenile man. Minnie Stanley, Irene Douglas, Maxine Miles, William H. Elliot, Franklin Scarright, Jack Mathews and Archie Allan were seen in congenial roles.

I knew it. The week before Christmas could not go by without a revival of *Uncle Tom's Cabin*. This year, however, members of Philip's Lyceum Theater Stock Company came to the rescue. The old favorite drew to a splendid business.

J. LEROY DAUG.

Demand for Plays with Ideas

THAT ARE NEW AND ORIGINAL. There are many such plays submitted to managers daily, but the manuscripts are never read by them, as they are given to so-called "play readers," whose judgments are based upon past successes and traditions. For these reasons they are unfitted to appreciate the possibilities of a fresh and original manuscript. In order to bring about a closer acquaintance between unknown authors and successful producing managers, an association is about to be formed for the purpose of obtaining a production, by a prominent manager, of the most meritorious manuscript submitted to this association. If you think you have such a manuscript, which you would care to submit, communicate by letter, MSS. COMMITTEE, care DRAMATIC MIRROR.

PLAYS AND PLAYERS IN INDIANAPOLIS.

INDIANAPOLIS, IND. (Special).—The large audience opening night of Annette Kellermann, in *The Wood Nymphs and Jefferson De Angells in A Barnyard Romeo*, at the Shubert Murat, 13-14, was kept waiting until 9 o'clock before the curtain was rung up, owing to the delay in heating the water for the tank in which Miss Kellermann made her wonderful dives. Aside from the diving, the performance was disappointing. Jacob P. Adler, supported by an excellent company, gave one performance of *Men and Women in Hebrew*, 17, before a large audience.

The Hoosier Motor Club Minstrels (local) repeated performance, 21, for the benefit of *The News' Christmas Cheer Fund*. Robert Mantell, 23-28.

Paul Hainey's Hunt Pictures returned for a half week at English's, 15-18. Frivolous Geraldine (premiere) 19-21; Gypsy Love, 23-25; Countess Coquette, 26; Al G. Field's Minstrels, 27-28; Robin Hood, 6-8.

Mutt and Jeff played good business at Park, 16-21. *White Slave*, 23-28. East Lynne was put on by Holden Players at Colonial, 16-21. *Woman Against Woman* followed. The Trained Nurse, featuring Henry Bergman and Gladys Clark, was the best act of its kind seen at Keith's for some time. Martin Johnson's Travelogue Pictures greatly enjoyed. Farrell Bros., Correll and Gillette, Lew Sully, Yoschno Japa, and Lloyd and Whitehouse pleased. Items: Clarence J. Bullett, formerly dramatic editor of the *Star*, who joined Robert Mantell as press representative last Fall, is visiting with his wife and little son, Mr. and Mrs. Eugene Bullett. Mr. Bullett will leave for St. Louis the last of the week. Genevieve Reynolds, formerly a very popular member of the Forepaugh Stock Company at Majestic several years ago, now with Mantell company, is spending this week at Hotel English, while company is resting, prior to its Christmas week's engagement at the Murat. Manager Ned Hastings, of Keith's, had 1,500 newspapers of the Indianapolis News, at his theater for a special performance, 21. All performers on week's bill assisted in the entertainment. Gladys Clark and Henry Bergman sang at Claypool cafe, 18, to assist *Star Santa Claus Fund*.

Hector Fuller, for many years dramatic editor of the Indianapolis News and its war correspondent in the Russo-Japanese war, but in recent years connected with Eastern newspapers, arrived in the city, 16, from the Orient, where he went last spring on a private mission. He will remain here several days with his family.

PEARL KIRKWOOD.

DENVER WAITER A PLAYWRIGHT.

COLORADO.—DENVER: Tabor, 15-21, May Robson pleased large houses in *A Night Out*; her support was excellent. Madame Sherry, 22-28.—BROADWAY: 16-22, Julian Eltinge scored a tremendous success in *Fascinating Widow*. Broadway Jones, 23-29.—CARUSO: Fine bill, headed by Amelia Bingham, with Claudius and Scarlet, with their old-time songs, running a close second; Edwin George, London Tivoli Girls, Frank Morrell, Ombras Trio, completed an excellent bill.

Sunday evening, 15, the younger members of the most select Jewish Circles presented at the Broadway a new play, *The Jew*, by Max Wittels, a waiter in a downtown cafe, who wrote and staged the play between his hours of service. It was a creditable, thoughtful play and production, and reflects favorably upon the abilities of its author, who also proved himself a capable actor in the star role. A goodly sum was realized for a local charity.

GRANVILLE F. STURGIS.

KANSAS CITY'S PLAY BUDGET.

KANSAS CITY, MO. (Special).—William H. Crane appeared before large and well-pleased audiences at the Willis Wood, 15-21, presenting his latest success *The Senator Keeps House*. Production was attractively staged and costumed. Blanche Ring, in *The Wall Street Girl*, 22-28.

Primrose and Dockstader's Minstrels held the boards at the Shubert and played to excellent business. Everything was top class, and the entire show went with a snap that was delightful. Bought and Paid For, 22-28.

The Grand had *The Gamblers*, 15-21, playing to very satisfactory business. The play was presented by a company of merit and pleased immensely. William Farnum, in *The Littlest Rebel*, 22-28.

Blanche Walsh was the topline at the Orpheum, 15-21, and her playlet, *The Princess Nadine*, proved a distinct hit.

Miss New York, Jr., played the week of 15-21 at the Century to good business. Joe K. Watson and Will H. Cohan won applause *Whirl of Mirth*, 22-28.

The New Winning Widows, with Alta Philps featured, opened to two big Sunday audiences at the Gayety, 15, and

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THE BUILDERS

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By MARION FAIRFAX

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10 Men 2 Women 1 Boy
5 Small Parts—1 Woman and 4 Men

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played to very satisfactory business throughout the week. *Gayety Girls*, 22-28. The *Hallowe'en Hop* was the Empress headliner, 15-21, and with a bill of other good numbers played to big business.

Mercedes, Rex Comedy Circus, and other good acts, twelve in number, held the boards at the Garden, 16-22, playing to the usual large audiences.

D. KEEDY CAMPBELL.

PLAYS FOR PITTSBURGHERS.

PITTSBURGH (Special).—ALVIN: The Bird of Paradise was presented by a large and capable company, 16-21. Bessie Bariscalle, Guy Bates Post and Lewis Stone doing creditable work. This offering pleased large houses. Southern and Marlowe in repertoire Christmas week, then comes the Winter Garden Company in *The Passing Show of 1912*.—NIXON: Christie MacDonald, in *The Spring Maid*, attracted good audiences last week. Christie MacDonald and Tom McNaughton were both praiseworthy, while the supporting company was also good. The *Pink Lady*, Christmas week, to be followed by *Kismet*.—DUQUESNE: The Harry Davis stock players were seen in East Lynne. Mary Hall, Corliss Giles, Dennis Harris and Katherine Stanton were all praiseworthy. Little Lord Fauntleroy is announced, 23-28. —LYCEUM: *Beniah Poynter* was seen in *A Kentucky Romance* and in *Lena Rivers*. In her support was Mrs. Stanhope Wheatcroft, a former member of the Davis players. Ward and Vokes will be seen in *A Run on the Bank* Christmas week, and *Way Down East* follows. —GRAND: Valerie Serice, in *The Little Parisienne*, 15-20. —GAYETY: Dave Marion's Dreamland drew capacity houses, 16-21; *Crackerjacks* current week.

DAN J. FACKINER.

For Nervous Women

Horford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

MARRIES HIS "PEG O' MY HEART."

**Laurette Taylor and J. Hartley Manners Married
Some Time Ago Only Just Disclosed.**

That Laurette Taylor, the clever actress now starring in *Peg o' My Heart*, and Hartley Manners, author of the play, which opened the new John Cort Theater, in this city, have been man and wife for some time past has just leaked out, despite all denial on their parts and every precaution they took to keep the news from public ken.

That they were to be married neither denied, when first seen about it, but that they were so already was stoutly denied by both actress and playwright.

However, what's the use of trying to "stall" newspaper reporters? When all else fails they turn on the screws. And so in this case, after fencing a while, Mr. and Mrs. Hartley Manners told one of the "frat" that it was no idle rumor, but that the event had really eventuated. When and where? Well, they would really rather not say; but let it suffice to know that it was some time during the current month. The publication of the happy event, it is said, depended upon the bride's becoming a star, else it was to have been kept a secret until Christmas day.

CHEEVER GOODWIN DEAD.

**Author of Rice's "Evangeline" and Numerous
Other Musical Comedies.**

J. Cheever Goodwin, actor, newspaper man and playwright, died on Wednesday, Dec. 18, at his home, 252 West Thirty-eighth Street. He had been ill for four years, suffering with partial paralysis, due to hardening of the arteries.

He had not been outside of his room for seventeen months, and as he discouraged the visits of friends few knew of his serious condition.

Mr. Goodwin was born at Boston on July 14, 1850, and was a graduate of Harvard. Early in life he was a member of the staff of the *Boston Traveller*, and then became an actor in the company of the elder Sothorn. He was the author of several plays in which Francis Wilson starred, among them *The Merry Monarch*, *The Lion Tamer*, and *The Monks of Malabar*. He also wrote the librettos of *Evangeline*, *The Merry Monarch*, *Wang, Dr. Syntax*, in which latter two De Wolf Hopper appeared. His *Lost, Strayed and Stolen* made an immediate success in London. He adapted several comedies from the French, wrote *Panandrum* and contributed to periodicals, principally to *Life*. He was a member of the *Strollers* and the *American Dramatists' Club*.

In 1878 Mr. Goodwin married Miss Ida B. Driggs of Boston, who survives him. The couple had eleven children, of whom five are living. They are Miss Louise Goodwin, who is in the cast of the *Hippodrome*; Ellen, who was with Henry Miller in *The Rainbow*; Helen, who has also been on the stage; Nevins, the only son, and Dorothy, who was with Miss Tallaferra in *Polly of the Circus*.

ANOTHER PLAGIARISM CHARGE.

**De Mille and Three Others Must Defend Action
in United States District Court.**

Ira Hampton Barnes appears as plaintiff in a suit against William C. De Mille for plagiarism in the United States District Court in this city. The other defendants are Joseph Jefferson, Florence Nash, and Minetta Barrett.

The plaintiff seeks to enjoin the production of a one-act play entitled 1909 on the ground that it is a steal from a sketch written by herself and Louis Chevalier entitled *The Woman of To-Morrow*, in which Miss Barnes acts one of the parts.

At a special hearing before United States Commissioner Sheldahl yesterday June McCree, playwright, and F. F. Mackay, a retired actor, testified that the plots of 1909 and *The Woman of To-Morrow* were suspiciously similar, both consisting in a reversal of the conventional "triangle."

De Mille on the stand declared that he wrote 1909 before Miss Barnes put her idea on paper and read it to Professor Erskine, of Columbia, and Professors Thompson and Churchill, formerly of Amherst. The professors have been subpoenaed as witnesses.

The playlet, which is a satire on suffragism, was played last year in the *Lamb's gambol*, and has since been given in the Fifth Avenue here and other theaters elsewhere.

GEORGE M. COHAN TO RETIRE?

It is heard along Broadway that George Cohan would retire from the stage after this season and live on his country estate. He is reported to be in negotiation for the purchase of an extensive and unimproved plot of land in Rhode Island whereon to build a home.

Mr. Cohan declines to discuss the rumor, and his father, Jerry J. Cohan, hasn't heard anything about it.

EDITH ST. CLAIR IN VAUDEVILLE.

Edith St. Clair, who has not appeared on the stage for several years, returns to the footlights in a musical-comedy sketch to be presented in vaudeville. Miss St. Clair's last engagement was with Anna

Held in Miss Innocence, and before that was long associated with the Roger Brothers in their several musical comedies.

NO CHANGE TO BE MADE.

**Sir Beerbohm Tree Will Not Take Over the
Century.**

The statement given prominence in a publication on December 21, to the effect that Geo. C. Tyler, despite his denial, was in his last season at the Century Theater, and that Sir Herbert Beerbohm Tree would be its next tenant, is flatly contradicted by the present management of the house. Nothing to this effect is known at that theater, and all the rumors that have floated about and were printed are repudiated as without the slightest foundation.

THE ZIEGFELDS TO BE RECONCILED?

**Anna and Florenz to Unmarry Only to Marry
Again—Final Decree Dec. 26.**

Are Anna Held and her former husband, Florenz Ziegfeld, about to be reconciled? Mr. Ziegfeld is reported to have received a friendly cablegram from Miss Held, who is now in Biarritz, France, which says that if "he is in the mood" she might return to him. She is to obtain her final decree of divorce on December 26—as a Christmas gift?—and proceedings are permitted to go through, and then Miss Held is to come to New York, after January 1, when the couple may come to an agreement, according to Mr. Ziegfeld, who added supplementarily, not to say complimentary: "Anna Held is one of the finest women in the world. She is one woman in a million. Because of me she at one time turned down an offer of \$150,000 to go into vaudeville, and another offer of \$100,000. She always stood loyally by me."

WAIVES HEARING.

**Lulu Glaser's Leading Man Sued by Wife for
Desertion and Non-Support.**

December 18 was the day set for hearing in the case of Thomas L. Richards, leading man with Lulu Glaser, who is sued by his wife, Mrs. Martha Richards, before Alderman W. P. Lyons at Pittsburgh, for desertion and non-support. His attorney, S. S. Robertson, said a hearing would be waived and bond given for the county court.

Richards arrived in Pittsburgh for the purpose of going into a hearing, if necessary, and made a denial of the charges of improper conduct which had been made against him in reference to his alleged relations with Lulu Glaser.

Mrs. Richards has sued Miss Glaser for \$50,000 for alienation of her husband's affections.

PARTED BEFORE WEDDING'S KNOWN

**Former Singer Married to Banker's Son Lives
Apart from Him.**

The marriage of Harold, son of Alfred Maestre, banker, to Mrs. Ethel Stewart Elliott, a chorus girl, was made known on December 20.

The lady is the divorced wife of John Love Elliott, a wealthy mining man. The divorce was granted on October 5 last, at Fairfield, Conn.

Meanwhile the newlyweds are living apart, the wife occupying her husband's luxuriously furnished apartment at No. 314 West Eighty-seventh Street with her eleven-year-old daughter Ethel, while the husband lives in the Maestre home, No. 104 East Fortieth Street, this city.

Mrs. Maestre was known on the stage as Ethel Irene Stewart. Her first husband met her when she was a member of the *Chris* and the *Wonderful Lamp* Company, in 1900. He was then president of the Consolidated Arizona Smelting Company. They fell in love and were married. Seven years later she got a divorce. As alimony, it was reported, she received \$1,000,000.

About a year ago she startled her friends by filing a petition in bankruptcy, scheduling her liabilities at \$24,816 and her only asset unpaid alimony of \$28,445.

Mrs. Maestre attracted attention years ago by her soprano voice. She became a protegee of Emma Abbott and was sent abroad to study. She is well known in musical circles. Last year she accompanied Geraldine Farrar on a concert tour when Miss Farrar's mother was ill.

WITH BILLIE BURKE.

**Shelley Hull, Promising Leading Man, Signed by
Charles Frohman.**

Shelley Hull, considered the most promising of the younger generation of the profession, and who recently at a special matinee more than achieved success in *Chains*, has been signed by Charles Frohman for a period of three years, finishing the present season as leading man with Billie Burke.

FRAZEE TO PART WITH "READY MONEY."

It is reported on very good authority that H. H. Frazee is definitely planning to part company with *Ready Money*, which has enjoyed so satisfactory an engagement in Chicago and at the Maxine Elliott Theater in this city. William A. Brady, who has long coveted the play, is the prospective purchaser. The terms for the transference of rights are said to have been already agreed upon.

Christmas Greetings**MORT H. SINGER'S ATTRACTIONS****"A MODERN EVE"**

(Western) with
MISS ADELE ROWLAND
ALEXANDER CLARK
ARLINE BOLING
LOUIS KELSO
MARION RODDY
RAY RAYMOND
HARRY DICKERSON

(In conjunction with AL H. WOODS)

(Eastern) with
GEORGIA DREW MENDUM
FRED SANTLEY
RUTH PEEBLES
FRANK DESHON
MAUD POTTER
WILLIAM KENT
KARL STAHL

GEORGE DAMEREL

"THE HEARTBREAKERS"**"MISS NOBODY FROM STARLAND"**

With OLIVE VAIL

In Preparation:

"A WIDOW'S HONEYMOON"

By Addison Burkhardt

(In conjunction with AL H. WOODS)

SAMUEL THALL, Booking Manager,
Princess Theatre Bldg., Chicago

MORT H. SINGER'S General Office,
Palace Music Hall, Chicago

COMING SOON**ANNUAL NUMBER****DRAMATIC MIRROR**

The regular issue out January 15, 1913.

The best and biggest theatrical annual of the season. Filled with articles by people every professional knows: A big, clever story on "The Gay White Way." Reviews of the season. A profusion of illustrations. A big motion picture section filled with the best that the field offers. Briefly, it is going to be unsurpassed.

The best medium in the field for legitimate publicity. Write us in reference to having your picture or card placed in this great number. Fall in with the host of others who are taking advantage of this opportunity. And incidentally, space is selling fast, so better write early for reservation.

Write to-day.

LAST DATES FOR COPY

Special Section Advertisements and Cuts—Dec. 28, 1912.

Regular Section Advertisements—Jan. 8-10, 1913.

DISPLAY THEATRICAL ADVERTISING RATES

1 Page, \$130.00	1/2 Page, \$44.00
1/2 " \$65.00	1/4 " \$33.00
100 Lines, \$20.00	50 Lines, \$10.00
25 Lines, \$5.00	

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6 inches across two cols.	- \$25.00
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2 " " " "	- 8.40
2 " single col.	- 4.20
1 inch " " "	- 2.10

CUTS, BY HALF-TONE PROCESS

Two columns, \$25; Single column (2 3/4 inches), \$15; (2 1/4 inches), \$10.

THE DRAMATIC MIRROR COMPANY

145 West 45th Street, New York

W. B. SHERMAN ALIVE AND WELL.

Contrary to a rumor that has been widely circulated in various of our theatrical contemporaries during recent weeks, W. B. Sherman, of Calgary, Alberta, Can., promoter and manager of nine theaters in Canada, is very much alive, being fully recovered from his recent illness, which news *The Mirror* is glad to publish.

A MICHIGAN IDEA.

**Vaudeville Patrons to Become Stockholders in
the Ten Principal Houses in the State.**

KALAMAZOO (Special).—Colonel W. S. Butterfield, owner and manager of ten largest and most successful vaudeville and combination theaters in Michigan, has submitted to the people of that State an opportunity to invest and share in the profits of the theaters, while making each of them an especial business enterprise of the city in which it is located.

Colonel Butterfield proposes the organization of a large corporation that shall take over the vaudeville houses in the ten principal cities of the State, with the stock in small denominations, to be offered to local investors in their respective communities. This will make the patrons also the stockholders in the various houses, and help pay dividends on their own stock every time

FOR SALE**THE THEATRE ROYAL
MONTREAL**

This property is now offered at a low figure in order to divide an Estate. The Theatre has always been a good investment and has a long record of success. Apply to

H. JOSEPH & CO., Inc.

Real Estate Agents, Montreal.

they patronize the theater. The theater would thus become a community interest of broader scope.

With this purpose in view, a meeting of the stockholders in the Colonel's present interests throughout the State of Michigan will be called and should the deal go through it will at once be brought up to the vaudeville patrons in the ten principal cities.

WHO DESERVES THE HONOR?

John Ernest Warren Raises a Question of Title Against Buffalo Bill for Bill Hickock.

To the Editor of THE MIRROR:

Sir—I read in this week's Mirror that "Colonel William F. Cody (Buffalo Bill), who is responsible for all the Wild West heroism and romantic adventuring of the American boys," etc.

Colonel Cody is not responsible for the Wild West show. Wild Bill Hickock was the originator of it. Cody was Wild Bill's protégé back in the '60s, and Wild Bill was the protagonist in The Scouts of the Plains, a play by Ned Buntline, produced in the early '70s, in the principal cities east of the Mississippi, with Wild Bill, Cody, Texas Jack, E. L. C. Judson (Buntline), and Mademoiselle Morlacchi as the stars. They played at the Boston Theater when I was a boy super there, and Wild Bill was the star; make no mistake about that, as his memory has been too long neglected by the public and the disloyal Cody, the latter rarely mentioning his name for publication since September, 1876, when Wild Bill was murdered by a hick (son of a mick) named McCall, in Deadwood, for "fame." Of the two (Wild Bill and Cody), Wild Bill was incomparably the greater, so far as I know, from reading, seeing or hearing, the greatest man that ever lived. And the handsomest. Compared with Wild Bill, the heroes of Homer were vulgar ruffians; Alexander the Great, Alexander the Little; Napoleon's marshals, gunmen; and Richard Cœur de Lion a rough neck. All the wonderful—almost miraculous—deeds of Wild Bill, from 1855 (when he was eighteen) to 1876, when he died, at the age of thirty-nine (he would be seventy-five were he alive), were done alone, without marshals, armies, moneys, or a nation to back him up. He didn't care for money or the limelight. He hated to play "a hero"—because he was one, off the stage. But he needed money to live, so he started the first Wild West show—he, and not Cody—and Cody has "let it go at that" for about thirty years, deliberately depriving the memory of Wild Bill of its laurels. Listen, I promise not to bore you or THE MIRROR readers.

In 1889, Wild Bill was made marshal of

Hays City, Kan. One of his first duties was to arrest one of General Sheridan's bawling soldiers. That soldier and fourteen of his fellow rankers piled into Wild Bill—15 to 1. Bill shot a lot of them and got away filled with lead. Sheridan offered a reward for Wild Bill, "dead or alive." (After Sheridan was sorry, when he knew Wild Bill as the greatest single handed fighter that ever lived.) But Wild Bill got away to Junction City. When his wounds were healed, he was broke. He then conceived a plan to make money by organizing a Wild West show and taking it to Niagara Falls to play to the summer tourists there. He hired three cowboys and went over the Nebraska plains, until they struck a herd of 500 buffaloes. They tried to lasso four of them. Couldn't, on account of the lowered heads of the buffaloes; so he jumped from his horse upon a bull, which was in the middle of the herd. Bill's assistants were on the outer edge and couldn't get near him. What did Bill do? He wound his lariat around the horns of his bull, jumped to another, then to another, until he had six bound, head to head. Thus tied, they soon tired (in a six-mile gallop) and were captured, the rest of the herd keeping on towards Kansas. Wild Bill reached Omaha with his outfit in two weeks. Then he engaged four Comanche Indians, with a cinnamon bear and a big monkey. On June 22, 1889, they left Omaha for Niagara Falls. The first Wild West show in the East opened at Niagara Falls, July 20, 1889, about fourteen years before Cody headed his show. There were 5,000 persons in the audience. The receipts were \$123.86; expenses, \$1,279.30. The audience was composed of pikers. Wild Bill trusted to their honor, let them in without paying, and got tragically left. He hadn't a cent in the world. He had to sell the bear, buffaloes and monkey in order to get the Wild West show back to Kansas, where he became marshal of Abilene. Wild Bill made Cody a millionaire, just as Edgar Poe made Conan Doyle Both Poe and Wild Bill died broke. "Vell?" JOHN ERNEST WARREN.

New York, Dec. 13, 1912.

Brown of Harvard, and succeeded Elsie Ferguson in The Battle. Mr. Schuster went to some pains to keep the engagement secret, but it has leaked out despite his precautions.

THELMA FRANK DIVORCED.

Miss Thelma Frank, soubrette, with the Yankee Doodle Girls Burlesque company, secured a divorce from her husband, Charles Collins, connected with the "Orientals," and also was awarded the custody of their child, in the Circuit Court of this city. Miss Frank was represented by Edward J. Ader, the theatrical lawyer, of Chicago.

A WORTHY BENEFIT.

Mr. Douglas J. Wood is arranging a Christmas charity matinee for the benefit of the "Bide-a-wee Home for Friendless Animals" under the patronage of Mrs. George J. Gould, Mrs. John Hays Hammond, Mrs. Fluke and other leaders in society and art. The benefit will be given in the ballroom of the Plaza on Monday afternoon, Dec. 23, at 3 o'clock.

Many prominent artists have volunteered their services, and a programme of unusual variety is assured, which will be announced later in detail. A number of the debutantes of the season, in fancy costume, will sell flowers and a souvenir programme. The cover of this programme has been especially designed by Mr. Orson Lowell. Boxes at \$50, \$30 and seats at \$5, \$3 and \$2 may be obtained of Miss Campion, secretary, at the Home, 410 East Thirty-eighth Street.

ACTOR IN TROUBLE.

John Van Courtland, alias Van Camp, twenty-five years old, was arrested on the night of Dec. 9, in Indianapolis, for grand larceny. The prisoner was a member of the Ben Greet company of players and appeared in that city several years ago. During the Summer Van Courtland says he was in Chicago with a motion picture company. The detectives recovered goods valued at \$125, which, they say, Van Courtland admits having stolen in department stores.

NEW FEATURE IN BROOKLYN INSTITUTE.

The department of dramatic art is the new feature introduced into the Brooklyn Institute. It was formed on the evening of Dec. 10, at a meeting held in the trustees' room, Academy of Music, and had a most auspicious beginning in the number attending and to the many good suggestions made to the work which the department may accomplish.

LESLIE PALMER WITH MRS. CARTER.

Leslie Palmer, who has the reputation of being the last actor to have spoken with the late Sir Henry Irving on the stage, and whose success in London has been greatly praised, will be seen in the support of Mrs. Leslie Carter, appearing as Cascart in Zaza, and Duval in Camille.

ANOTHER BOOTH TRAGEDY.

Son of Agnes and Nephew of Edwin Booth Kills Wife and Himself in England.

The bodies of the two Americans found dead in Brightlingsea, England, on the seventh of this month were identified as those of Julius Brutus Booth, the son of Julius Brutus and Agnes Booth and nephew of Edwin Booth. Booth first gave his wife a sleeping draught and then killed himself. In a note found in the bedroom of the hotel occupied by the couple was found a note which read: "I have given my wife a sleeping draught to ease her pain. As I cannot live without her I will give myself another."

Julius Brutus Booth was forty-four years old. His first appearance on the stage was with Mary Anderson, with whom he acted one season. This was followed by an engagement with Dion Boucicault in The Jilt and as a member of a New Orleans stock company.

He and his mother both starred in A. M. Palmer's production of Jim the Penman. He was also with Richard Mansfield's London Lyceum Stock company, and later appeared with the Boston Museum company. In 1892 he left the stage to study medicine, but gave this up and went back and toured the English provinces.

At the time of his death he was the proprietor of a cinematograph theater in Brightlingsea. He had worried over a lawsuit in this country.

GOLDEN WEDDING ANNIVERSARY.

Mr. and Mrs. Samuel Chester (Knapp), who have been guests of the Actors' Fund Home since Oct. 18, 1906, celebrated their golden wedding Nov. 30. They were both born in Baltimore, Md., and were married there Nov. 30, 1862, by the Rev. John G. Morris, in the Baltimore Lutheran Church. Mrs. Chester's maiden name was Annie S. Hodges. During the past fifty years they battled through their married life together, not for a day being apart, even in their theatrical engagements.

They both made their first appearance in the Baltimore Museum, and under the same manager, Mr. Henry Jarrett. Mr. Chester as Captain Lehaire, in Eustache Baudin, Sept. 12, 1885, and Mrs. Chester as a Fairy, in The Maid Queen, on Christmas afternoon, 1884.

Mr. Chester has always been a leading man and a Shakespearean actor of the old school, and for many years a manager. He played with Edwin Forrest, Edwin Booth, etc., and is nearing his seventy-eighth year. Mrs. Chester's theatrical career began at the age of fourteen, and she played parts from ballet girl to leading parts under most of the best men in the profession. She is nearing her seventy-third year.

They are both enjoying splendid health, happy and entirely content in the beautiful home for old actors. Their friends are legion.

HONORING A VETERAN.

William Green, the first manager of the first theater in Vincennes, Ind., was the guest of Al. G. Field, the minstrel, when the latter played Vincennes, the day after Thanksgiving. The first manager is now 101 years old, and during the day he was serenaded at his home by the Field Gold Band, the members of which played "Auld Lang Syne" in front of the Green home. With his son-in-law and niece, he occupied a box at the night performance. Field has been sued in connection with his book, "Watch Yourself Go By." The volume is a sort of biography, and is especially interesting to theatrical folks because of the store of facts it contains.

FORM PROWLERS' CLUB.

A "Prowler" Club has been formed in Baltimore, and already a large membership has been secured, according to a statement by Tunis F. Dean, manager of the Baltimore Academy of Music. The formation of this organization was precipitated by the finding of an open box of cigars on Mr. Dean's desk by Charley Phillips, who is connected with Klaw and Erlanger. Mr. Dean does not state the dispensation of the cigars.

STAGE CHILDREN'S CHRISTMAS.

The Stage Children's Xmas Fund will continue the work begun in 1877 by Tony Pastor, Mrs. E. L. Fernandes and "Aunt Louise" Eldridge, and give a Christmas festival and tree at the Criterion and New York Theaters Sunday night, Dec. 29. Mr. William Harris will be the Santa Claus, as usual, and the kiddies will have the time of their lives.

The entertainment promises to be more elaborate than ever. The children from Maude Adams's company, the Little Theater, the Century Theater, the Lady of the Slipper company and the Rose Maid company will take part, and a wonderful all-star cast of Gilbert and Sullivan's Patience, is promised, which will outshine the grown-ups.

Mr. Harris will be assisted by the following committee: Bijou Fernandes, Mrs. Anna V. Morrison, Mrs. Kate Douglas Wiggin, Mrs. Ruth Litt, Grace Filkins, Ada Peterson, Kenyon Bishop, Minnette Barrett, Nellie Revelle, Sophia Irene Loeb, Helen Tenbrook, Florence Nash, Georgia O'Neamey, Margaret Green, Maude Knowlton, Elizabeth Ennis, Belle Daube, Mrs. Mary James and Mrs. Leone Ross.

NEW PLAY BY E. M. ROYLE.

The Unwritten Law, by Edwin Milton Royle, will be H. H. Frase's next production this season. It is scheduled to open on tour about January first, and will be presented at the Cort Theater, Chicago, shortly afterwards for an indefinite run. The cast will include May Buckley, Elsie Herbert, Frank Sheridan, Earle Browne, Frederick Burton, John Stokes, Mrs. H. E. French, Josephine Morse, the Tobin children and others. Rehearsals began last week under the direction of the author.

MRS. CARTER TO BE HERE SOON.

Mrs. Leslie Carter will be seen in a repertory of plays this season under John Cort's management, beginning her tour the latter part of the present month. Zaza, which Mrs. Carter considers her greatest success, has been selected as the principal play of the repertoire, while Camille and The Second Mrs. Tanager, in each of which Mrs. Carter has for years desired to enact the title role, will also be produced. Elaborate arrangements are being made by Mr. Cort for the presentation of each production.

NUMBER 13 RESPONSIBLE?

The Orpheum Show in Salt Lake opened the week of 23 of last month with thirteen performers on the bill. By the middle of the week seven of the acts were hors de combat, one in a serious condition with concussion of the brain, and the whole show disorganized. Everybody blamed the hoodoo number.

A member of the Three Collegians was struck while walking on the street by a runaway horse and taken to the hospital. Minnie Allen was taken to the same institution with a clot of blood lodged in the brain. The two Berg Brothers were laid low with ptomaine poisoning. Williams, of Williams & Warner, was attacked by blood poison. Miss Walter was the victim of a heavy cold and Nat Willis was almost incapacitated by an attack of biliousness. Annie Kent was almost the only member of the show who came through the week without illness.

An epidemic of sickness has seized upon acts working on this stretch of the Orpheum route and there have been many changes of route to refit bills which have been demoralized by vacancies.

'FRISCO'S MUNICIPAL OPERA HOUSE.

San Francisco's Municipal Opera House is about to be started. The building committee of the San Francisco Musical Association met on Nov. 27, and considered the employment of an architect who will draw up plans.

Among the things this committee has done is the close study of the plans of the opera houses in Palermo, Munich and Stuttgart. These are regarded by architects and musicians as the best structures of the kind in the world.

There are to be twenty-nine subscriptions for boxes at \$15,000, twenty subscriptions for loges at \$6,000 and twenty subscription seats taken at \$1,000 each.

There will be 3,000 seats in the opera house, which, with the 454 already sold, leaves 2,546 seats to be sold to the general public for each performance. If 245 more seats are sold at \$1,000 each, bringing the fund up to \$1,000,000, there would still be left for the general public 2,301 seats, and but 699 subscribed for.

NEW "ROSE MAID" COMPANY.

Werba and Luescher have placed the Central company of The Rose Maid in rehearsal at the New York Theater. The company will tour the Central States, opening its season on Christmas Day. The cast includes Snits Moore, Evelyn Stewart, Arthur Burkley, Edna Mason, Victor Foster, Kathryn Cromwell, Harry Bond, Florence V. Miller, Fred J. Waelder and Jeanne Hamlin.

AMERICAN SKETCH FOR ENGLISH ACTOR.

Allan Aynesworth, actor-manager of the New Theater, in London, has obtained from its author, Maurice Victor Samuels, the right of English production of his sketch, Club Friends, for personal use in his next excursion into the music halls. The selection has already been approved by Mr. Stall, and it will probably go on at the Coliseum, in London.

"CALIFORNIA" TAKES WELL IN 'FRISCO

California, ever the land of romance, is again chosen as the scene for a pretty operetta which is known as California. It had its opening in the Orpheum Theater in San Francisco recently, and it is stated that it brought down the house.

The scene is laid in the garden of the San Juan Mission, among the pepper trees, and within hearing of the angelus bells, where the story of the attempt to build a railroad through the Mission grounds is told. California is the name of the girl who makes love to the engineer who is building the railroad for an English peer. The inhabitants propose to hang both the American engineer and the English peer for their vandalism, but this is forbidden by the padre. The part of California is played by Leslie Leigh. Harry L. Griffith plays Billy Telfar, the engineer, and Austin Steward plays the Englishman. They are supported by a picturesque crowd of cowboys and Indians.

ENGLISH ROYALTY LIKES OUR PLAY.

King, Queen, Heir to the Throne, Dukes and Duchesses, All View "Ready Money."

Ready Money, by James Montgomery, now running at the New Theater in London, seems especially to appeal to English royalty and other highnesses.

The Prince of Wales and his suite occupied orchestra seats at the play to-night. King George and Queen Mary, the Prince of Wales and his suite, Princess Christian, the Duchess of Albany, Princess Victoria of Schleswig-Holstein, Prince and Princess Alexander of Teck, and Grand Dukes Michael and Boris of Russia, all have seen the comedy during the past week.

PRIZE PLAY AT THE JEFFERSON, PORTLAND.

The Howard-Radcliff prize play, The End of the Bridge, by Miss Florence Lincoln, was given its premiere at the Jefferson Theater in Portland, Me., Dec. 5. It is a comedy drama in which the psychology of human emotions. There are six characters in the cast.

"JOSEPH AND HIS BRETHREN" COMPLETED.

Louis N. Parker has turned in to the Liebler Company the complete manuscript of Joseph and His Brethren, which is to be staged at the Century Theater in January in the spectacular manner of its predecessors at the theater. As the play now stands it is divided into four acts, the first of which has three scenes, the second four, the third two, and the last four. There will be thirteen scenes in all, only one setting being exhibited twice. The production will employ several hundred people, there being over sixty speaking parts.

LEILA SHAW IN "THE GREAT DIVIDE."

Leila Shaw, who is starring in The Great Divide, has received many press notices that are worthy of note. She is playing the part of Ruth Jordan, with Albert Phillips in the male role. The papers in Memphis, Tenn., recently gave the play some very favorable comments. "She speaks the lines distinctly and with the necessary force. Her acting is well graduated and at no time overdone. She is adequate to every demand," is part of the notice in the Commercial Appeal.

WILLETTE KERSHAW TO WED BANKER

The engagement of Willette Kershaw, the actress, and Richard Schuster, a member of the banking house of Speyer and Company, has just been announced, and it is said that the wedding will take place in a few days. Mr. Schuster is one of the youngest bankers on Wall Street and is credited with being the possessor of a large fortune. He is a director of several railroads. Miss Kershaw was last seen in this city in Snobs, in which she made quite a success. She was also in

JAMES L. KERNAN DEAD.

Baltimore's Theatrical Magnate Dies in Hotel of His Name—Founder of Home for Crippled Children.

James Lawrence Kernan, the nestor of the Baltimore theatrical world, died at the hotel which bears his name, on West Franklin Street, Baltimore, on the afternoon of December 14. His death was due to a complication of ailments, though pneumonia was given as the direct cause of dissolution. He had been bedridden for thirty-six hours, and during twenty-four of these was unconscious. He was in his seventy-fifth year, having been born on July 28, 1838, in Baltimore.

Mr. Kernan was educated in Loyola College, Baltimore, and Mount Mary's College, at Emmitsburg, Md. In 1859 he shipped as supercargo for South America. His brother, Eugene Kernan, who afterward became associated with him in theatrical enterprises, was mate of the vessel, the *Homoscer*. For a while, after his return home, Mr. Kernan occupied a clerical position with the Baltimore & Ohio Railroad. At the outbreak of the Civil War he enlisted in the Confederate Army, and while with General Lee, in the Shenandoah Valley, was taken prisoner and kept at the Federal prison at Point Lookout until the close of the war. With him, at one time, there were 20,000 Confederate prisoners at that place.

In 1860 Mr. Kernan acquired the Monumental Theater, which he ran as a variety house. He also was actively interested in walking matches and other events conducted there. In 1890 Mr. Kernan, in association with Messrs. Geo. W. Rife and George Houck, rented the Holiday Street Theater, taking up the lease of John W. Albaugh, who had gone to North Charles Street for higher class attractions, and where he built the Lyceum Theater. In 1892 Mr. Kernan purchased the old Natatorium on Howard Street, and upon its site built the Auditorium, where he, at first, ran a show on the order of the New York Eden Museum, but which he later on converted into a skating rink, and afterwards into a high-class vaudeville house. He then extended his interests and purchased property on Franklin Street, near Howard, upon which he erected the modern Maryland Theater and Hotel Kernan. He also rebuilt and rehabilitated the Auditorium. He branched out further and became interested in the Empire Circuit of Amusements, and was the sole owner of the Lyceum and Majestic Theaters in Washington, D. C. He was president of the American Amusement Company and managed the Convention Hall in Baltimore, besides being interested in other important business ventures.

Mr. Kernan leaves two sons, Messrs. Eugene and Joseph Kernan, and a daughter, Mrs. Geo. H. Thomas. Mr. Kernan's funeral took place at the new Cathedral Cemetery on Dec. 17, and on the return of the family the deceased's will was read.

Twenty thousand dollars in life insurance goes to his daughter, Mrs. Thomas, \$10,000 to St. Francis School for Deaf Mutes, and \$10,000 to St. Agnes Hospital. The \$100,000 disposed of as per provisions are not pleasing to some of the beneficiaries, it is said, and rumors of a contest are afloat in Baltimore.

VERDICT FOR HAMMERSTEIN.

Herr Oscar Gets \$29,625 Plum if He Can Pick It.

Florentino Constantino, tenor at the Manhattan Opera House in the season of 1908-1909, did not appear to defend the suit brought against him by Oscar Hammerstein for breach of contract, and a jury in the Supreme Court gave Hammerstein a verdict for the amount claimed, \$29,625. T. M. Rowlette, who appeared for Constantino, said the last he had heard from his client was in April.

The tenor is also the defendant in a \$10,000 breach of promise suit, brought by Miss Marcelle Hontabot. Constantino met her in the fall of 1911, when he was singing in the Boston Opera Company.

"WOMAN HATERS" CLOSES.

The Pretty Little Widow, which was produced in New York under the title of *The Woman Haters*, has been recalled from the road and the company came back to town last week.

JOHN DREW ROBBED.

Irreverent Thieves Steal Automobile Rugs, Gift of Mrs. Drew.

Thieves are irreverent rabble and no respecters of personalities. One would imagine that the fame of such a name as John Drew would inspire some awe and protect its owner and his property from vulgar degradation. This seems, however, a vain delusion. Instance the ruthless abstraction and criminal misappropriation of Mr. Drew's two automobile rugs from his automobile in broad daylight in front of his temporary home, the Webster Hotel, in this city. Nor had Mr. Drew ever beheld these articles of comfort and delight, since they had just been purchased by Mrs. Drew, who, intending to surprise her husband, had just returned to the hotel with the gladsome tidings. On discovery of the theft, Mr. Drew, it is said,

was not in the most amiable temper, nor would it have gone well with the bandits had they been anywhere within the zone of his elocutory or physical prowess. However, the saving grace of philosophy finally restored Mr. Drew to his wonted equanimity of mind, and he consoled himself with the unctuous maxim of "No use crying over spilled milk."

FENCING GIRL LOSES SUIT.

Court's Doubt of Counsel's Sincerity, Dismisses \$53,000 Suit with Reprimand.

The suit of Beatrice Brevaine de Acosta, known as the Fencing Girl, against millionaire Joseph G. Butler, of Youngstown, Ohio, friend of President Taft, for \$53,000, has been dismissed by Justice Davis, of the Supreme Court of New York. The court said of plaintiff's counsel:

"I think that the conduct of the plaintiff's attorney is most reprehensible and seems to point out the fact that it was never intended to try the case. I make this announcement so that if a motion is made to open the plaintiff's default, the judge before whom that application will come may be familiar with the facts."

Miss Brevaine complained that Butler had promised that if she would discontinue two civil actions against Emile Dreyfus, a former husband, he would pay her the \$53,000 she alleged Dreyfus owed her. She withdrew the suits and Butler refused to pay her, she said.

Mr. Butler is seventy-two years old, father of two daughters and has several grandchildren. Miss Brevaine's present husband, De Acosta, was in Buenos Ayres at the time his wife began her suit. He returned to New York, but after a short stay went back to South America.

CHORUS GIRL SUICIDES.

Despondent Over Arrest Drinks Poison in Salt Lake City.

SALT LAKE CITY (Special).—Mildred Schmidt, seventeen years old, a chorus girl at the Majestic Theater in Salt Lake City, and wife of Edwin Schmidt, a theater usher, committed suicide on the morning of Dec. 13, in her apartment at the Worth Hotel, 158 East Second South Street, by drinking two ounces of carbolic acid.

A last message which the young woman left reads:

"Girls: I can't stand it any longer, so will say goodbye for the last time. My husband is half the cause of it, as you know. You will find my husband at the Rex Theater, where he is head usher. Ask for Edwin Schmidt. Goodbye forever."

"Mrs. MILDRED SCHMIDT." Cause ascribed for the suicide was despondency over her arrest on charges preferred by her husband. The charge against her was dismissed, however. The young woman's mother is said to live at Newark, N. Y.

HUGHEY DOUGHERTY HONORED.

Profession Turns Out in Large Numbers and \$3,000 is Raised for Beneficiary.

Hughey Dougherty, the veteran minstrel, now almost blind and afflicted with a paralytic stroke, was honored, Friday afternoon last week, with a testimonial benefit, which was perhaps the most successful affair of its kind ever held in Philadelphia. The Forrest Theater, which was donated for the occasion by Nixon and Zimmerman, was crowded from pit to dome, and hundreds stood throughout the entertainment. The net results in dollars and cents are estimated at \$3,000.

AUSTRALIAN CONTRACTS SIGNED.

Marburg and Gilmpatrick, whose Maria Rosa, by Angel Guimera, will be produced by the Toy Theater, Boston, in February next, have been notified by Mr. Martin Harvey that he has closed contracts for Australia, for their play. The Lowland Wolf (Marta of The Lowlands), which he has been doing in the English provinces for three years and will bring out in London.

LOSES SUIT IN LONDON.

Hippodrome Gets Verdict Against Happy Fanny Fields.

LONDON (Special).—"Happy Fanny Fields," the actress whose flat in London was recently robbed, was defendant today in a suit brought by the Portsmouth Hippodrome for breach of contract and \$262.50 damages, the amount of her salary for the week's performances at which she failed to appear.

The jury awarded the Hippodrome managers \$262.50, the amount sued for, and costs.

NEW THEATER FOR HARLEM.

One of the largest theaters for Harlem is in contemplation by Messrs. Klaw and Erlanger. It will be on the north side of 125th Street, next to the Empire Bank building and, about 140 feet west of Huritz and Beamon's Music Hall. It is to have a 3,000 seating capacity. The site is leased for a period of twenty-one years, with the privilege of renewal, at increased rent, from its owner, Arthur Brisbane. Klaw and Erlanger, it is said, will spend about \$400,000 on the building.

CONSTANCE CRAWLEY CLOSSES.

English Troupe, Playing "The Broken Law," Attached in California.

OAKLAND (Special).—Constance Crawley's English company, playing at the Macdonough Theater, in Oscar Wilde's "The Broken Law," was in dire straits recently as a result of an attachment brought by Julian Bainbridge, a member of the company, for \$62, claimed by him as one week's unpaid salary. The scenery and the trunks of the company, as well as the box-office receipts of the theater, have been attached.

One of the results of the attachment was that the company missed a widely advertised engagement in Modesto and were unable to leave this city as per schedule.

ADA DWYER ADDED TO "BLACKBIRDS."

Ada Dwyer, who was last seen as Frisco Kate in *The Deep Purple*, has been added to the cast of *Blackbirds*, supporting H. B. Warner and Laura Hope Crews.

NEW THEATER AT WINDSOR.

The Windsor Theater, Windsor, Ontario, was opened December 2, playing five acts of high-class vaudeville and pictures, changing the bill Mondays and Thursdays. The theater has a seating capacity of over 1,000 and is the most beautiful theater in Canada. It was built by the Windsor Theater Company, of which J. M. Ward is president and general manager. The house staff is as follows: W. W. McEwen, resident manager; C. M. McLeod, advertising agent; Edith Bulmer, treasurer; Ambrose Keenan, leader; J. W. Knauff, stage manager; William Singer, carpenter; William Ryan, operator; W. A. Libker, house officer. The bill for the opening week consisted of *The Redpath Napanee*, George Nagel & Co., Curtis Sisters, Allen and Allie, May Foster and her dog "Mike," the Haplo Sisters, Harry Bouton, Billy Windom, and Violet Lancaster. The Windsor Theater is the only playhouse in Windsor, which has a population of 50,000.

"GIRL FROM SLUMBERLAND" PRODUCED.

The first presentation of what promises to be a successful opera, composed by a Salt Lake boy, was given Dec. 12 and 13 in Salt Lake City. The opera is entitled *The Girl from Slumberland*, and was written by Rodney Hilliam, Jr., who is about twenty years of age. It was also staged under his direction and he directed the orchestra at each performance.

HELEN SOUSA MARRIED.

Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, was married to Mr. Hamilton Albert, in the new chapel of St. Thomas's Church, Fifth Avenue and Fifty-third Street, in this city, on December 17. It was the first marriage ceremony to be performed in the new structure. The Rev. Mr. Stires officiated, and the father, the bandmaster, gave the bride away.

"COUNTESS COQUETTE."

Knox, Wilson is to appear in a new comic opera by Melville Alexander and Anatol Friedland entitled *Countess Coquette*, opening in Indianapolis Christmas week.

JOHN CUMBERLAND'S SUCCESS.

John Cumberland, who a short time ago replaced Arthur Shaw as property man in *The Yellow Jacket*, has scored a success in the role. But Mr. Cumberland does not confine himself wholly to acting. He has written three successful plays produced by stock companies and now in the hands of prominent artists, and will therefore retire from the Chinese play the coming Saturday.

SERBIAN FUND BENEFIT.

Under the patronage of the Princess Helen, of Serbia, there was given a special benefit performance of Hawthorne of the U. S. A., at the Astor Theater, last Monday evening. The proceeds went to the relief fund that Madame Slavko Groultch, wife of the Serbian minister to London, is raising among her American countrymen.

UNDER NEW MANAGEMENT.

W. G. Hammack, lessee and manager of the Auditorium, Hattiesburg, Miss., writes *The Mirror* that the Auditorium is now under an entirely new management, one that has the co-operation of the entire citizenship, as well as the very fullest support of the newspapers. Mr. Hammack is always glad to hear from any attraction of merit, and is open for some good musical comedies; in fact, anything that he can boast as he is being boosted very highly by the local newspapers, and is always ready to share the honors.

FLORENCE ROCKWELL RESTING.

Florence Rockwell, leading woman with Robert Mantell, has returned to New York to spend the holidays. Mr. Mantell closed his tour temporarily, all of the members of the company being enabled to spend the holidays at their homes. The tour was resumed Christmas week.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail to be advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Andre, Annette, Maude Adams, May Anderson, Della Ashby, Berkeley, Gertrude, Florence Burke, Gladys Burke, Mabel Bardsley, Doris Brown, Frankie Bailey Helen Barry, Janet Beecher, Edna Baker, Caldwell, Nance, Alberta Claire, Elizabeth Conway, Hortense Clement, Sadie Calhoun, Grace Cochran, Annie Constantine, Winifred Carter, Doreen Chapman, Genevieve Cliffe, Nora Cecil, Mildred Claire, Mabel Clark, Dale, Teresa, A. Denison, Elizabeth Davis, Ada Davies, Constance Daly, Marjorie Derr, H. B. Denton, Ella, Gusnie, Mrs. Edwin Evans, Forrester, Marcella, Mabel Florence, Hattie Foley, Gillette, Carmen, Katherine Grey, Jane Gray, Isabel Garrison, Ruth Gates, May Galtier, Loretta Greatwood, Lela Gilmore, Maude Gordon, Holmes, Helen, Maude Hanford, Nora Hyatt, Mrs. Thos. Higgins, Florence Hartley, Helen Hildreth, Ann Hamilton, Edith Harcha, Evelyn Horne, Jerome, Natalie, Kidder, Katherine, L. Kingston, Birdie Kirschmann, Florida Kinsley, Lockhart, Phemie, Hope Latham, Inez Lawman, Anna Landron, Gertrude London, Ruby Leslie, Mosby, Marion, Ida Mornington, Jessie Marantette, Elsie Mackay, F. Miller, Julia Morton, Maxine Miles, Irma Manning, Ida McCall, Noa, Hazel, Bird Nolan, Mrs. Nellie, O'cott, Vera, Phelps, Mae, Jessie Pringle, Marjorie Purcell, Adelaide Prince, Rubenstein, Ida, Mollie Noel, Frida Rock, Ira Horke, Isabella Reber, Sayre, Margaret, Hazel Sinclair, Sherry Snyder, Billa Southwell, Katherine Stevens, Dorothy Stanton, Turner, Anna, Betty Thaw, Gladys Turner, Edith Talbot, Ann Tinker, Whitely, Baynes, Carol Warren, Grace Wilson, Jessie Wallace, Nellene Ward, Grace Washburn, Evelyn Watson, Alice Ward.

MEN.

Alling, Jas., Edwin Arden, Jack A. Alleya, Leslie Austin, Larry Anhalt, Percival Aymer, Mr. Ashmore, Brown, Teddy, A. B. Byron, J. W. Barnes, Sidney Blair, Dicky Bell, Geo. Graham, Jack Barr, John Bell, Willie Blackburn, F. E. Bristol, Cameron, Tudor, Harry Crane, Harold Chapman, Sterling Chapman, Bert Cartwright, Paul Cassanova, Jim Corbett, A. S. Clemens, John Cain, John C. Conery, Robt. Connor, Lewis Church, Geo. Castles, A. J. Caldwell, Lincoln Carpenter, Demaster, Robert, Henry G. Donnelly, Robt. Droust, Carroll, Drew, Henry Dyer, William E. Egan, W. A. Douglas, Frank Duff, Henri Du man, John Dillon, Fred Duff, Jack Dutton, Tony De Motte, M. M. Dubinsky, Ewald, Edward, Joe. Ewenton, Jack Evans, Ed. Edmunds, Raymond Elmer, W. O. Edmund, Oscar Eagle, Wm. Ritz, Edwin Emery, Louis Epstein, Frank Elliott, T. D. Evans, Goodhue, Willis, Geo. Graham, Edward Gibson, Clarence Gale, Matt Graus, Norman Gray, Hanley, Matt, E. F. Hardy, Stanley B. Hamilton, Thos. Hardy, C. R. Hadden, E. E. H. Harvey, John Hayer, Joe. Howard, Walter Horton, R. D. Hall, Beth Halsey, J. Albert Hall, Jarrett, Daniel, Hal Johnson, H. R. Jacobs, Thos. H. Jones, Kalkes, Henry, Ralph Kellard, Jack Kennedy, Walter Kinsley, Annie Kluber, C. H. Kerr, Otto Kline, Loomis, L. C., Harry La Monte, Arthur Leslie, Noel Leslie, Geo. La Boir, Harry Leighton, Eugene Le Ross, W. I. Love, Sam Lewis, Maxwell, Harney, Joe. Merrick, Fred Meeks, Edward Mooney, Burton Mank, Percy Meldon, Wilbur Mason, John Macfarlan, Harry Mainhall, Louis Martin, Harry Meyers, Jack McDermott, Albert MacQuarrie, J. H. McCarry, Nos, Julia, Chas. Newman, O'Brian, J. Arthur, Ralph O'Brien, Plummer, Lincoln J., Chas. Phillips, F. V. Peterson, Moore, Arnold, Frank Raymond, H. D. Rickman, Dan Roche, Geo. Rolands, Clark Ross, David Rogers, Soren, Thos. G. C. Sommes, Fred Sullivan, J. Irving Southard, Chas. Stanley, G. Scott, Eugene Savary, Herbert Seigler, Arthur Sullivan, Cecil Summers, Thos. Seabrooke, Harold Slater, Matt B. Snyder, T. Smart, Thornton, E. B., Harry Taylor, W. L. Thorne, Chas. A. Taylor, Weinbach, Harold, Horace Vinton, Winter, Vales, Victor Woyche, Joe Ward, H. H. Winchell, Robt. Wayne, Mack Whiting, Jas. B. Walte, Franklin Wallace, Ben F. Wallace, Ernest Wilkes, Otto K. Walton, Jas. W. Wyde, Thos. Wallis, Youngs, Chas., Harry Yost, Aubrey Yates.

ACTRESS ATTEMPTS SUICIDE.

Lillian Sheldon Saved by Prompt Action of Policeman.

Mrs. Lillian Sheldon, an actress, 42 years old, of 254 West Forty-eighth Street, attempted suicide in her room late on the night of December 16, by drinking a solution of strychnine. The woman's groans were heard by other lodgers in the house, and Cotton White, an actor, who also lives at that address, forced the door, while other tenants notified Policeman Murray, of the West Forty-seventh Street Station, who, after turning in a call for an ambulance, hurried to the room of the woman. Murray ordered a mixture of salt, hot water and milk, and while awaiting the arrival of the ambulance forced this down the woman's throat. Doctor Oler, of the Polyclinic Hospital, said the prompt action on the part of the policeman saved Mrs. Sheldon's life. She was held a prisoner at Bellevue Hospital.

PLAYING OUT 1912 IN BOSTON

Grand Opera, Stirring Drama, and Holiday Bills—Why Belasco's "Good Little Devil" Will Not Appear.

Boston (Special).—On Wednesday, Charpentier's Louise was performed for the first time at the Boston Opera House. The opera was given almost without cuts, which meant a four-hour performance; the production was wholly new here, the result of long work by Joseph Urban, the new stage director; and the cast was a notable one, including Mme. Edvina, Mme. Gay, M. Clement and M. Marcoux. It was a brilliant performance, worthy of the high standard which the Opera House has been setting in its new productions. The settings were in Mr. Urban's best manner. The performance was repeated on Monday, and the other opera of the week were Traviata, with Tetrasini, Aida with Zena-tello, the ever-delightful Haensel and Gretel, and La Boheme.

The Attack, Henri Bernstein's stirring drama, in which John Mason appears to excellent advantage, came to the Hollis Monday.

The Sun Dodgers, retaining George Monroe and Harry Fisher, and adding Nora Bayes and Jack Norworth, began a fortnight's engagement at the Majestic, including a Christmas matinee.

On Monday Richard Carle and Hattie Williams brought The Girl from Montmartre back, this time to the Colonial, with Joe Smith and Allan Muddie added to the cast. Barrie's A Slice of Life was added to the bill. The Follies, with Bert Williams, will follow Jan. 6, for a long stay.

Three appropriate holiday offerings are on view this week and next. At the Castle Square, the annual Christmas production is The Gingerbread Man. The John Craig stock company for the time being a musical organization, as there are many song numbers by A. Baldwin Sloane and others. Burlesques on Madame X and Othello, two recent bills, are included, and next week Virginia Tanner, the dancer, will be added.

At the other stock house, the St. James company are likewise deserting the regular drama for holiday musical extravaganzas, the piece being The Isle of Spice. The regular company are all in the cast, and Charlotte Holmes and Madeleine Gale have been added.

On Christmas Day the Bijou players presented what is so far their most ambitious offering, in A Christmas Frolic, a holiday opera in one act and a prologue, with music by Carl Wilmore and lyrics by George Abbott. The sixteen characters include many of the Mother Goose people. The music is charming and original.

Rose Stahl's extraordinarily successful

run in Maggie Pepper closed at the Park, 21. It is followed by The Woman, the De Mille-Belasco political play, with the same cast which gave the play its New York success.

Henry Miller closed at the Tremont, Saturday, 21. His charming play, The Rainbow, gives place to a return engagement of Raymond Hitchcock in The Red Widow.

George Arliss, in Disraeli, continues with unabated success at the Plymouth. The stay is indefinite, as Boston's interest in Mr. Arliss' vivid impersonation will probably continue for some weeks to come.

Gaby's last week at the Shubert closed 21. She is followed by Harry Lauder, with two performances a day for one week, with a bill in which his own entertaining work will be surrounded by a number of other turns. The Merry Countess will follow, Jan. 6.

Eddie Fox, in Over the River, continues at the Boston.

Sunday afternoon's concert at the Boston Opera House was a repetition of the recent Russian programme. Vanni Mar-coux and others of the company sang. Verdi's Requiem Mass was sung, 22, with Mmes. Gay and Andsen and Messrs. McCormack and Madronas as soloists.

The Toy Theater will produce Victoria, a three-act play, by Laura Wynne, and A Christmas Fantasy, by Roger Sherman, Jan. 6.

The Naughty Princess was repeated by The Children's Players at the Shubert the day after Christmas.

For the last week of the year, Leslie Grossmith will give an entertainment in Steinert Hall similar to those made famous by George Grossmith.

As a result of the Massachusetts law prohibiting the appearance of children on the stage, Boston will never see David Belasco's new production, The Good Little Devil, a fairy play by the wife and son of Rostand. Until he learned of the law, Mr. Belasco planned to present the piece for the first time on any stage at the Hollis, on Dec. 9. It went to Philadelphia instead.

Edward Vroom addressed the Twentieth Century Club last week. It was his first public appearance in Boston since the days when he was a member of the Booth-Barrett and Modjeska companies.

John W. Luce & Co., of Boston, are to publish in January American editions of "Hindle Wakes," by Stanley Houghton, and of the original English version of "Chains," by Elizabeth Baker.

FORREST LEARD.

AS PLAYS GO IN PHILADELPHIA

"The Spy" Presented by Charles Frohman—Reluctant Adieux to "A Good Little Devil"—Crusade Against Ticket Agencies Continues.

PHILADELPHIA (Special).—Christmas week, with holiday spirit in the air, is a notable one in local theatrical circles. Of particular interest was the auspicious opening of The Spy at the Broad, presented by Charles Frohman.

Little Roy Blue's local engagement at the Lyric is of particular interest owing to the fact that Henry W. Savage prevented the theater ticket agencies in the hotels from cornering all the good seats. The North American is continuing its crusade against these hotel theater ticket speculators, and Mr. Savage by his action is giving splendid moral support. The crusade has attracted widespread attention throughout the city, and seems to be centered around the Garden of Allah, playing at the Forrest, for which it seems impossible to get good seats at the box office. Sigmund Lubin, the well-known moving-picture king, has just returned from a trip to Europe, and it is understood that he proposes to build a million-dollar branch to his plant in Berlin.

Little Miss Brown, direct from its successful run in Pittsburgh, opened at the Adelphi this week. As the New York cast is intact the advance sale is big. It will be followed by the much-promised engagement of Bought and Paid For.

Ina Claire and Percival Knight, heading a big cast in the Quaker Girl, are playing a triumphal return engagement at the Chestnut Street Opera House. Clifton Crawford is missing from the original cast, seen here two years ago.

Reluctantly Philadelphians bid good-bye to A Good Little Devil, which was at the Broad. This show was one of the most beautiful, exquisitely staged and finely acted productions seen in Philadelphia in many seasons. Mary Pickford, known as the highest salaried motion-picture actress, did not make a mistake in renouncing her newly selected profession for the real stage again, as her success was complete.

Christy MacDonald, in the Spring Maid, is also playing a return engagement here at the Garrick. Business is very good.

Chauncey Olcott, the old-time ballad

singer, is as popular as ever, and is playing his annual Christmas week engagement at the Walnut, in a new play, The Isle of Dreams, written by Rifa Johnson Young and produced under the direction of Henry Miller.

"Old favorites week" was at Keith's last week, and, as a special stunt, Manager Harry T. Jordan allowed each child under twelve years old to come in free to the matinees if accompanied by an adult.

The big business uptown seems to center at the Grand Opera House, where Mutt and Jeff last week was as popular as of old. Alas Jimmy Valentine, despite being a bit shopworn, did a big business.

The Philadelphia orchestra, having returned from another successful road tour, did the biggest business of the season last week when Mischa Elman, the noted and distinguished violinist, was the soloist at the Symphony concert.

J. SOLIS COHEN, JR.

FANNY WARD HURT IN LONDON.

News comes from London that Fanny Ward, the American actress, was hurt in an automobile accident on December 19. Her car was run into by a taxicab. She was thrown out and her head was cut, necessitating several stitches.

SOPHYE BARNARD IN VAUDEVILLE

Sophye Barnard, late prima donna with The Woman Haters, will make a notable vaudeville appearance next month in a tabloid musical drama engaging twenty people. The book is being written by Edgar Allan Woolf and the music by Silvio Hein.

ATTORNEYS FOR SAMUEL ROWAN WANTED

Mr. J. Rowan, of 39 Grafton Square, Clapham Common, S. W., London, writes THE MIRROR for the address of the attorneys for Samuel Rowan, who died five years ago in Sheffield, England, and who in November were advertising for Frank

Broadway and 40th Street.
Evenings at 8:15.
Mats. Wed. & Sat. 2:15

CHARLES FROHMAN Presents

MAUDE ADAMS

in J. M. BARRIE'S

PETER PAN

by the author of "THE LITTLE MINISTER,"
"WHAT EVERY WOMAN KNOWS," ETC.

LYCEUM 45th Street, near B'way.
Evenings at 8:15. Mats.
Thur. and Sat. at 2:15.

CHARLES FROHMAN, Manager.

Charles Frohman presents

LAST NIGHT, JAN. 4.

MISS

BILLIE BURKE

"Everybody will go to see her."—Tribune.

IN THE MIND-THE-PAINT GIRL

By the Author of "The Amazons."

GARRICK 35th St., near Broadway.
Evenings, 8:15. Mats.
Wed. & Sat., 2:15

CHARLES FROHMAN, Manager.

CHARLES FROHMAN presents

A THRILLING DRAMA

OF NEW YORK

UNDERWORLD LIFE.

THE CONSPIRACY

A New Play of New York Life.

By JOHN ROBERTS.

CRITERION B'way & 44th St. Evns. 8:15
Mats. Wed. & Sat. 2:15

CHARLES FROHMAN, Manager.

Klaw & Erlanger present

ROBERT HILLIARD

as ASCHE KAYTON

IN

THE ARGYLE CASE

NEW AMSTERDAM
THEATER, W. 43d St. "The House Beautiful."
KLAW & ERLANGER, Managers
Evenings, 8:15. Mats. Wed. and Sat.,
Klaw & Erlanger Present
The Success of All Europe

THE COUNT OF LUXEMBOURG

A Musical Romance by
Frans Lehar,
Composer of "The Merry Widow," American
Libretto by Glen Macdonough.

NOTABLE CAST OF 100

LIBERTY 43d Street, near B'way.
Evns., 8:15. Mats. Wed.
and Sat. at 2:15.

KLAW & ERLANGER, Managers

Klaw & Erlanger Present

MILESTONES

By Arnold Bennett and Edw. Knoblauch.

As played to Crowded Houses at the Royalty
Theater, London.

KNICKERBOCKER B'WAY
Charles Frohman, Klaw & Erlanger, Props.
Evns. 8:15. Matinees Wed. & Sat. 2:15.

Klaw & Erlanger present

A New Musical Comedy

OH! OH! DELPHINE

Cast and Ensemble of 100

Book and Lyrics by C. M. S. McElhan.

Music by Ivan Caryll, composer of
THE PINK LADY.

WALLACK'S B'way & 30th St.
Evenings 8:15.
Matinees 2:15.

CHARLES FROHMAN Presents

NAZIMOVA

In the 4-Act Drama,

BELLA DONNA

Adapted from the novel by Robert Hichens,
by JAMES BERNARD FAGAN.

WANTS

WANTS, CASH WITH ORDER:

AT LIBERTY Jan. 1 musical director, pianist, member A. E. of M.: musical comedy preferred. Address H. A. Loring, care of Musicians' Club of New York, 62 West 45th Street, New York City.

CLEVER young lady, high-class actress, wanted for dramatic sketch booked forty-five weeks, beginning Jan. 5. Letters with photograph. H. H. Oh, L., DRAMATIC MIRROR, 145 West 45th Street, N. Y. City.

IF GEO. R. MAYNE, recently in Kansas City, Mo., will communicate with A. E. Murphy, Clerk of the United States District Court, Territory of Hawaii, he will receive information to his advantage.

JUVENILE wanted for comedy: experienced electric actor known to New York, for play already booked for New York city production from Feb. 1. Suite 831, 116 West 39th Street.

LEADING MAN and understudy: character actors of wide experience for comedy already booked for New York city production from Feb. 1. Call Suite 831, 116 West 39th Street.

SKETCH wanted by small comedian and tall dramatic woman; must be farcical and have novelty idea. J. M., DRAMATIC MIRROR.

WANTED—Child to care for, one to four years old; attractive home; no children; lawyer and wife; Presbyterians; references exchanged. Home, care MRS.

WANTED—The address of Francis Bedard, of Quebec, now in theatrical work. Most important business concerning him. Address R. B., 2885 Boulevard Ave., Montreal, Que.

WE WILL entertain applications from professional ladies of wide experience, known to New York audiences, for city production already booked. Address Suite 831, 116 West 39th Street.

W. G. ROOSEVELT, JR., last season with Cady Players, Alhambra Theater, Stamford, Conn., needs present address. To your advantage. Fred Perkins, care Mirror.

GRACE VALENTINE WITH MOROSCO.

Grace Valentine has retired from the cast of The Yellow Jacket to accept an engagement for leading roles with the Oliver Morosco Stock in Los Angeles, Cal., opening in the leading role of Paul Armstrong's new play, the theme of which is based on reincarnation. Mr. Armstrong personally desired Miss Valentine for the lead in his new piece, for as Bea Marks in his Greyhound at the Astor she was most successful.

JUDGMENT NOT SATISFIED.

An execution was issued in the City Court, on December 19, against Henrietta Crossman on a judgment for \$1,572, obtained by the Mrs. Osborn Company for gowns purchased in 1909. The judgment was obtained last Spring and the plaintiff then agreed not to enter judgment if Miss Crossman made payments on account. She failed to do so.

PLAY LINE-UP IN CHICAGO

Rush of Attractions for Yuletide—Simone Arrives—Mary Garden Comes, but Does Not Make a Ripple—"Pinafore" Again.

MIRROR BUREAU, Suite 61,
Grand Opera House Building.

CHICAGO (Special).—Come on, good people, get in line; no shoving, there's plenty of entertainment for everybody; the side show is now running in yonder tent, the big show starts in but a moment; "the concert"—excuse the pun—will be given in the south tent. Have your change ready and see everything you can for this is Christmas week and managers need the money. And thus we have it for the current week. Two dramatic critics are on verge of prostration over outlook. Dick Little has left word at the Examiner office and the Press Club that he will not be spoken to any day this week by press agents. Frederic Hatton, of the Evening Post, be it noted, will scarcely have time to read the New York criticisms of his and Mrs. Hatton's Years of Discretion. At the Journal office, O. L. Hall's typewriter has been oiled anew, and an expert typewriter man stands in readiness to come to the rescue should this authoritative writer overstrain his machine with all the criticism he will turn out.

Dramatically, this week is like the Indian's menu—deer and buffalo following a spell of fasting. The Loop will be full of new things, which will be shown not in the windows of our colossal stores, but on the electric boards of the theaters. At Powers', the celebrated French actress, Mme. Simone, will appear in The Return From Jerusalem, by Maurice Donnay, that was "Englished" by Owen Johnson, who has relatives on the Century Magazine, and is therefore qualified to "English" most anything. In the cast is Arnold Daly, and that makes it some cast. If you do not think so, ask Mr. Daly.

To the Cort, which so long has sheltered Pine Feathers, comes a new comedy, Our Wives, by Helen Kraft and Frank Mandell, who are as new as the play. The hero is a young writer of librettos, who attributes his success to the fact that he has eliminated women from his repertoire of endeavors. But Fate thrusts upon him a wonderful tune—a melody emanating from the flat above. But you have seen the comedy in New York, and I need not recite the story of the plot. Henry Kolker will have the part of the librettist. Can this be a dramatization of Sir Henry Coe—I said not not—Mencken, of the Baltimore Sun? No, on second thought, the brilliant Henry doesn't write librettos—for publication.

The Million leaves the Olympic, and in its place comes Frivolous Geraldine, music by Herbert P. Stothart and book and lyrics by Theodore Stempfel. Mr. Stothart is professor of dramatic art in the University of Wisconsin. It is announced, though we didn't know that dramatic art has reached as far West as the University of Wisconsin. Fortunately, the university is far enough away from Chicago to prevent the students from attending in a body. Miss Mabel McCane will have the part of a daughter of a beauty-parlor magnate, and Jack Gardner will have the roll of the

young man, with whom the beauty specialist falls in love.

At the Chicago Opera House, Louis Mann will be seen in Elevating a Husband—can such a thing be possible? Oh, yes, it was done for six months in New York last season.

At the Grand Opera House, which has had a remarkably successful season, Carter De Haven will be seen in Exceeding the Speed Limit. Miss Elizabeth M. Murray will have the leading woman role.

The Concert will begin a two weeks' return engagement at the Blackstone.

The American Music Hall will have Annette Kellermann and Jefferson De Angelis in two generous assortments of mirth and melody, entitled Wood Nymphs and The Barnyard Romeo. Miss Kellermann will appear in the former, and this being so, I suggest that the title be changed immediately to Water Nymphs. Send for the lithograph man, quick.

Pinafore, with De Wolf Hopper, Blanche Duffield, Eugene Cowles, George MacFarlane, Viola Gillette and the others, will be the attraction at the Garrick.

The Round-Up will begin a stay of two weeks at McVicker's. Maclyn Arbuckle will head the cast.

Certainly I am coming to it—Garden, "our" Mary returns to act, get press notices and—to sing. Her coming has not caused any excitement either in the newspaper offices or among opera patrons. Such is fame—send for an extra supply of quotation marks. I had the wonderful privilege of heralding Mary the first season she came to Chicago to sing. The papers used pictures galore, and all the newspaper photographers laid in a heavy supply of flashlight powder. A wonderful and unheard-of event took place. After filling La Salle Street Station full of flashlight smoke, the photographers hurried into taxicabs and beat it to the Blackstone. Through some special dispensation, they got through the front doors and into the elevators of these sacred precincts. Six of them set up a battery of cameras in Mary's apartments and exploded enough powder to call out the fire department. The Sunday editors worked overtime—and kept me working—getting special interviews ready. To-day Miss Garden returns with scarcely a single trump. New stars have appeared—Carolina White and Hutto—and Miss Garden is no longer in a class by herself, so far as Chicago is concerned. She is but a member of the Chicago Grand Opera Company, and not the Chicago Grand Opera Company, as she was that first season. The *the* in the Chicago company to-day is Cleofonte Campanini, the director. He and the remarkable orchestra he has established are the backbone, the foundation of the company's success. Campanini to-day is in a unique position—a conductor who dominates an entire opera company. He is conductor, stage manager, producer and director. It is only a question of time when Campanini will be the nominal as well as the real artistic head of the Chicago company. LITTELL McCLELLAN.

OSCAR'S REQUEST REFUSED.

Metropolitan Directors Veto His Proposition to Give Grand Opera in English.

The directors of the Metropolitan Opera House last Wednesday declined to consent to the request of Oscar Hammerstein to be released from his contract under which he is bound not to present grand opera in New York, Chicago or Philadelphia for a period of ten years from the transfer of his Manhattan Opera House and other interests in the cities named to the Metropolitan stockholders. This refusal relates to the request that he be allowed to present grand opera in English at prices ranging from 50 cents to \$5. The Metropolitan Opera House directors base their declination on the argument that another grand opera organization would result in serious financial losses for both. Intimation is made in the statement issued by the directors that opera may be presented in English by the Metropolitan. The statement read:

"The directors of the Metropolitan Opera Company hope that the time is not far distant when grand opera can be given in English either at the Metropolitan or by some other enterprise adequately equipped for the purpose. Indeed, for some months negotiations have been in progress looking toward the production of grand opera in English at the Metropolitan on a basis which would avoid conflict with the present season of opera in Italian, French and German."

Mr. Hammerstein, this notwithstanding, seems ready to meet the widespread demand for opera in English, as set forth in a statement given out in reply to the foregoing, in which he declared:

"If the press, through editorials and otherwise, and expressions of the public to the same effect, constitute a demand and necessity, I shall certainly give grand opera in English."

The newest phase in Mr. Hammerstein's campaign for grand English opera cropped out when John B. Stanchfield, as attorney for Arthur Hammerstein, took steps, on December 20, to have the contract with the

Metropolitan set aside, so far as his client is concerned.

Arthur Hammerstein himself has nothing special to say; but the elder gives out that his son was not his partner in the production of grand opera, but a paid employee merely, and when, two years ago, he went to Europe in poor health he left with him power of attorney.

Mr. Hammerstein also states that he had previously refused offers to sell out not only from the Metropolitan, but from the Shuberts also. While away his interests were sold by Arthur Hammerstein, and contract signed, which he later on confirmed and also signed. That Arthur Hammerstein was not his father's partner when he signed the contract binding his father and himself not to produce grand opera here is his latest declaration.

Hence the attorney seeks to have the contract set aside on the ground it was not equitable, and that Arthur Hammerstein had signed away valuable rights—particularly the right to produce grand opera—without any consideration.

On top of all this comes the information that the Chicago-Philadelphia Opera Company, which is under the direction of Andreas Dippel, enters the field as another Richmond. This, for the Metropolitan management, is a broadside from a masked battery, and means that the original Hammerstein Manhattan Opera Company favorites, among them Tetrazzini, Mary Garden, Dalmores and Sammarco, now reinforced by Tito Ruffo—the nearest rival of Caruso for popular acclaim—also intends giving English grand opera in New York. Mr. Dippel, it is said, has secretly nourished the desire ever since his resignation from his dual managerhips with Gatti-Casazza, of the Metropolitan, to enter the New York field as a principal factor. All this time, it may be stated, the arrangements are being prosecuted for production of English grand opera as early as January 20, or thereabouts. Should the threat of the Metropolitan directors and Mr. Dippel prevail, we are likely to see a very strenuous contest for supremacy. But who will hold the bag?

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Book by Frank Mandell, Lyrics by Will Johnstone,
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With ROBERT WARWICK

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NEVER SAY DIE

EXTRA MATS. XMAS AND NEW YEAR'S

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LAST 2 WEEKS

THE DAUGHTER OF HEAVEN

With VIOLA ALLEN

London production will take place shortly
at the Shaftsbury Theater, with all
English cast.



STOCK COMPANY NEWS



NEW ORPHEUM STOCK.

The new Orpheum Stock, Jersey City, includes Dorothy Schumaker, Annetta Rochte, Maud Elume, Beatrice Worth, Bernard J. McOwen, Wyley Brick, and Joseph Bryan Totten. Are You a Mason was the opening bill and Little Lord Fauntleroy follows.

GEORGE ARVINE IN PHILADELPHIA.

George Arvine opened at the Standard Theater, Philadelphia, Monday, with his own stock company, which is the third stock in the Quaker City. His leading woman is Ethel Elder, and others in the roster are Marcus E. Hofer, Richard Bewley, and Cella Holmes. Soldiers of Fortune was the opening bill.

RICHARD GORDON NEXT.

Since the retirement of popular Paul McAllister from the leads at the Prospect Stock, New York, Cecil Owen, the stage director, filled the position for a week, followed by Morgan Wallace, who remained two weeks, when Oliver Morosco seized him for his Los Angeles Stock, and now Richard Gordon holds the position and opened Monday in A Gentleman of Leisure.

CAROLINE LOCKE'S SUCCESS.

Caroline Locke, a recent addition to the Gotham Players, Brooklyn, N. Y., has crept into the hearts of the patrons and won for herself well deserved success. As Deep Sea Kitty in The Greyhound, last week, she surpassed all her previous triumphs.

ELIZABETH HUNT VERSATILE.

Elizabeth Hunt opened a stock season with the Holyoke Players a month ago and has become one of Holyoke's favorites within that short time. Her work in The Spendthrift and then as Lissie in The Lottery Man gave proof of her great versatility. The players are doing excellent business and the return of William Jeffrey, the popular leading man, proved a wise step.

LEAN WINSLOW IN NORTHAMPTON.

Lean Winslow, who has won many friends in Boston, Brooklyn, Philadelphia and Hartford by her stock work, has joined the Northampton Players at Northampton, Mass., which presented Arizona last week, with Charles Balsar as Lieutenant Denton.

KENDAL WESTON MAKES DEBUT.

Kendal Weston made his debut with his Drama Players, Lowell, Mass., last week in Alabama. Mr. Weston's stage director has been praised highly, while his Players, which includes Constance Jackson, J. Anthony Smythe, Isaac Dillon, Grace Young, and Charles Cuyable, have more than won success in Lowell.

HERSHALL MAYALL WITH MOROSCO

Herhall Mayall, recently with The Garden of Allah, has arrived in Los Angeles and is now rehearsing with the Morosco Stock there, where he will play the leads.

HARVEY STOCK COMPANY.

The Harvey Stock are now in their tenth week of capacity business at the Princess Theater, Mason City, Ia. The company came for ten weeks, but the success will keep them until the middle of April, when a season at Moline, Ill., will be played. Harvey D. Orr, the owner, has recalled one of his other companies from the West and they will fill all the dates held by the Eastern company.

MISS BIGDON WEDS W. E. MORRISSEY.

Myrtle Bigdon, leading lady of the Elmt and Gassolo Stock company, at the Holiday Street Theater, and William E. Morrissey, playing with the same company, were quietly married, on the tenth of the month, in Baltimore. The leading lady and her fiance left the theater and went to the home of Rev. David T. Neely, pastor of Alsquth Street Presbyterian Church, where they were married. The couple planned their wedding with the utmost secrecy and not even their most intimate friends were taken into their confidence.

Miss Bigdon is from Chicago, while Morrissey's home is in Auburn, N. Y.

AT MOUNT VERNON.

Patrons of the Stainach-Hards Stock Company at Mount Vernon, N. Y., were given good opportunities to laugh the week beginning December 16, when The Brixton Burglary was presented, with Averell Harris and Ina Hammer in the principal roles. Others, well cast, were Betty Farrington, John Webb Dillon, Peggy Monroe, Dorothy West, George Farren, John Redouin, Paul Byron and Maurice W. Stewart. This week Little Lord Fauntleroy.

The Stainach-Hards Stock Company is



IRENE OSHIER.

Leading Lady of the First Municipal Theater, Northampton, Mass.

Photo by Frank O. Bangs, N. Y.

Irene Oshier, one of the youngest, most versatile and most ambitious of America's leading women, has graced the footlights for ten years. Her first appearance was made in a small role in Resurrection, with Blanche Walsh, under the management of Wagenhals and Kemper, to whom she owes the poise and naturalness which she is known to give in her work. The following season she joined Louis James and Frederick Warde, appearing in Shakespearean repertoire, and later with Warde and Katherine Kidder under Wagenhals and Kemper.

The next season Miss Oshier again scored a success on Broadway in support of Annie Russell in A Midsummer Night's Dream, which opened the Astor Theater, joining Creston Clarke later in the season as leading woman in The Power that Governs, a season with Minnie Dupree in The Road to Yesterday, and as Annie Jeffries in The Third Degree, followed. The last mentioned role has won for Miss Oshier comment of the highest praise.

Miss Oshier's favorite role is Madame X, which she played for Henry Savage in the

first road company and won success from the start.

Last Winter Miss Oshier decided to take up stock to find out what line of parts she could play best and liked most, and after a season as leading woman in Des Moines, Ia., she was convinced that comedy as well as strong emotional work were to her liking and that she was warmly received in both.

Miss Oshier has the reputation of being one of America's most versatile women, for during a recent stock season she portrayed in three weeks' time Maslova in Resurrection, Paulette Dunne in The Blue Mouse and Betty Gandy in The Nest Egg.

The present season finds Miss Oshier leading woman of the first municipal theater in America at Northampton, Mass., where she has won the hearts of the college girls and is socially welcomed.

Miss Oshier has a large following in New York who are awaiting her future triumphs, for there are few women who work as hard and as conscientiously as Miss Oshier, and who are better entitled to success.

MORE CHANGES IN JERSEY CITY.

The new Orpheum players opened in Jersey City Monday with Are You A Mason? Wyley Birch who assumed the lead, and Joseph Byron Totten, the new director, have already severed connection. Charles Dingle and George McEntee will replace them. Little Lord Fauntleroy is the Christmas bill, and The Belle of New York follows.

MRS. HIBBARD IN LAWRENCE.

Mrs. Geo. A. Hibbard, whose recent tour in The End of the Bridge, was brought to a sudden close in Lowell last week, opened Monday with the Malley-Denison Stock in Lawrence as Mrs. Ryder, in The Lion and the Mouse.

KEITH STOCK CLOSES.

The B. T. Keith Stock in Portland, Me., headed by Adelaide Kelm and Franklyn Munnell gave up the struggle Saturday night, when the house will return to vaudeville and pictures.

STOCK NOTES.

The Lyceum theater in Los Angeles reopened last week with a new stock company, opening in The White Slave. Maude Leone and Richard Allen will play the leads supported by Ione McGrane, Richard Barbee, Carrie Ward Clark and others.

The Richmond Stock, Stapleton, S. I., had a very good week with Sherlock Holmes. This week's performance of The Nigger is doing excellent business. Good advertising is largely credited.

Hessie Bishop, the beautiful little nine-year-old St. Louis girl, made a big hit as Cain in The Charity Ball last week at the Prospect Theater, and has been re-engaged for Little Hal in The Squaw Man this week.

In Evanston, Ill., the stock company were seen in The House of a Thousand Candles last week, with Florence Johnstone and Henry L. Minturn in the leads. Sheridan's The Critics and The Still Alarm follow.

Paid in Full was produced at the American, Spokane, Wash., last week. Jane Tyrrell portrayed Emma, Carroll Ashburn was the Joe Brooks, and Huron Blyden the Jimsey Smith. Father and the Boys follows.

Carolyn Elberts came to Fall River unknown a week ago, to appear as Shirley in The Lion and the Mouse, with the Malley-Denison Stock. Her success was made at once, and doubled last week when she was seen as Frances Ward in The Spendthrift. Richard Thanton, Sydney Riggs, and Margaret Pitt are seen in her support.

H. Walter Van Dyke, the well-known stock manager and director, will assume control of the Columbia Theater in Milwaukee, Wis., early in January and install his Van Dyke-Eaton Stock.

Staged by Earle M. Gardner, A Bachelor's Romance proved one of the most amusing bills presented by the Burns Stock, Colorado Springs, last week. Almsworth Arnold, Justina Wayne, Alfred Cross, Florence Hart, and Ross Brickett were well received.

Woman Against Woman was the selected bill at the Grand, Brooklyn, last week to introduce Louise Hamilton as leading woman. Franklyn Searight, who scored a hit in The Ne'er Do Well, is a member of the company.

Mary Hall appeared as Lady Isabel in East Lynne last week with the Harry Davis Stock, Pittsburgh, and as might be expected, the week was a winning one. The Christmas bill is Little Lord Fauntleroy, with Kathleen McHugh as Cedric and Faith Avery as Dick.

In Indianapolis the famous Holden Players revived East Lynne as a drawing card the week before Christmas, while in Cleveland the Holden Players were seen in Over the Hills to the Poor House, with Claire Colwell in the lead.

Clyde Fitch's The Girl With the Green Eyes, with Ethel Clifton in the lead, was the bill at Polk's, Bridgeport, last week.

As Beverly of Graustark, Carolyn Elberts added new laurels to her name at the Savoy, Fall River, last week. Richard Thornton, Margaret Pitt, and Sydney Riggs were seen in her support.

Anna Layng and Rollo Lloyd were seen in Madame X at Hathaway's, New Bedford, last week.

Louis Leon Hall has resigned from position as leading man in Jersey City Stock to accept a vaudeville offer.

Sidney Toier as Alias Jimmy Valentine at the Academy, Halifax, pleased capacity houses. Frances McHenry was seen as Rose Lane.

The Spoilers was well received as played by the Bailey-Mitchell company in Seattle last week. Guy Usher, Charles Schad, Claire Sinclair, and Ray Collins were excellent. Going Some is the next attraction.

The Ed Redmond Players at Post's Grand, Sacramento, Cal., offered Tennessee's Partner last week in which Beth Taylor and Paul Harvey were seen to advantage.

Geraldine Wood has been highly praised by the Pasadena press for her work in The Mayor, which was presented by George Spaulding and his players last week.

Rex Beach's The Barrier was given a careful performance at the Princess, Tacoma, Wash., last week. Florence Bell as Neela was well supported by Leo Lindhard, Verne Layton, and Arthur Elton.

The First Lady in the Land received the stock premiere at Ye Liberty, Oakland, Cal., last week and was enthusiastically received.

In the production of Going Some at the Baker, Portland, Ore., Baker Moore was seen to excellent advantage.

The production of Paid in Full as given by the Milligan Players, Spokane, Wash., was well received last week. Jane Tyrrell, Carrol Ashburn, Laura Adams, and Huron Blyden scored heavily.

The Charity Ball was presented by the Prospect Theater Players with great success. Morgan Wallace and Lillian Mortimer played the leading roles. Last week The Squaw Man.

the only known company successfully using two leading ladies.

Sara Perry (formerly under the management of Wagenhals and Kemper) and Ina Hammer, previously on Broadway also, alternate playing leads each week. Both are very clever women and have a large following of friends among the patrons of the Westchester Theater.

HARMON MACGREGOR ILL.

Harmon MacGregor, the popular juvenile of the Prospect Stock, is ill with an attack of typhoid-pneumonia.

CHANGES OF LEADING WOMEN.

Lucy Milliken has resigned as leading woman of the Cambridge Stock, Cambridge, Mass., and Louise Langdon filled the position last week. In Brockton, Lucille Spiny has been replaced at Hathaway's by Virginia Millman, while Edna Archer Crawford is now at the head of the Washington Stock in Yonkers, N. Y., which position was formerly held by Eileen McDermott.

NEW THEATERS

Remarkable Building Activity in All Parts of the Amusement Field.

Plans were filed recently for a two-story brick theater, 47 feet by 127, on the west side of Webster Avenue, a few feet north of 197th Street, The Bronx, by the Evelyn Building Company, Joseph J. White, president. It is estimated that the building will cost \$30,000.

The new theater now in course of construction at Westfield, N. J., is to be complete in every detail, and under the management of Mr. J. H. Springer, who will open the house with a New York attraction about Dec. 1.

George F. Strots, of Des Moines, president of the Garden Theater company, of Kansas City, is looking for a location in Des Moines for the erection of a theater similar to the famous playhouse of Kansas City. Mr. Strots has announced that the company of which he is president, is prepared to invade Des Moines and erect a theater that will cost at least \$100,000. As yet the location has not been secured, but two are under consideration.

The southeast corner of East Ninth Street and Superior Avenue in Cleveland has been chosen as the site for a new \$800,000 theater, to be twelve stories in height, the top floors to be used as offices. Together with the cost of land and other expenses the sum of \$1,750,000 will be spent before the completion of the project.

What is reported to be a very handsome and commodious playhouse is being built in Janesville, Wis., by W. T. Sherer. Fireproof throughout, the building will be three stories in height, and will have a seating capacity of eight hundred. Only first-class productions will be given in the new theater.

A new theater for vaudeville and moving pictures, although with a stage amply large enough for a touring capacity, is being built at Wheeling, W. Va. When completed, the theater will be modern in every respect. It will be called the Southern Theater.

Los Angeles is to have a Little Theater fashioned on the same lines as Winthrop Ames's Little Theater in New York and the Toy Theater of Boston. It will occupy the major portion of the Egan Building, situated on Figueroa Street, Los Angeles. The general color and decoration scheme will tend toward simplicity. Plans are to present intimate and unusual plays.

Fred C. Nixon-Nirdlinger has purchased two lots of land in Philadelphia on which he plans to build one \$275,000 theater for regular drama, and a smaller vaudeville house. Munhall and Fox, of Chicago, are architects for both houses. The location of the first house will be at the intersection of Germantown and Maplewood avenues; the second, at that of Germantown and Lehigh avenues.

David Stott is erecting a new theater to be called The Broadway, just above Gratiot Avenue and below the new Broadway market building, Detroit. The United Amusement company of that city, through a lease, has acquired control of the house for twenty years, and will operate it as a high-class vaudeville theater. John M. Ward will be general manager. The United Amusement company of Detroit is also building a new house to be known as the Imperial, just north of Harmon Avenue and Woodward Avenue, Detroit.

Denver is to have another new theater. It will arise on the site of the present Colonial on Curtis Street, and makes the fifth moving-picture house constructed on this street during the past nineteen months. It will be built entirely of Colorado materials, and will be in old Colonial style of architecture at a cost of \$100,000, and will have a seating capacity of 1,700. The management will be the Colonial company.

Pittsburgh is promised another new theater, in the east end of the city. The same is planned by the Harris Amusement Company and will be devoted to popular-priced vaudeville. The style of architecture selected is the Italian Renaissance. There will be six private boxes on the parquette floor and four on a level with the balcony, lounging rooms for men and special rooms for women and children. The lobby will be done in Alabama marble, ornamented with green and gold.

Harry Mittenenthal, of Mittenenthal Brothers, is looking up a desirable site for a new popular priced vaudeville theater in Scranton, Pa. The firm is to invest its own capital in the enterprise.

The old Alhambra, Chicago, has been purchased by W. E. Solomon for \$401,000 from Max and David Weber. It is said that the new owners will at once remodel the house and make it a theater for first-class attractions.

Oak Park, Ill., is promised a new \$100,000 playhouse by Peck, Gatta, and Sackett, the firm which now operates the Washington Opera House and directs several touring attractions. The new theater will seat 1,400 persons.

The managers of Dreamland, Bath, Me., are to build a new theater there in the Spring. The structure will be fireproof, and it is planned to have a large stage. The theater will have a capacity of 1,300.

Roy Shanks, manager of the Kae Gee Theater, at Rochester, Ind., has completed

arrangements for the erection of a new theater.

W. B. Sherman, Western Canada's theatrical magnate, has closed a deal for a site for a modern, up-to-date, ten-story office building and theater, which he will build in Moose Jaw, Sask. The theater will have a seating capacity of about 1,200, and will be one of the finest in Western Canada.

A new theater, called the Broad, with a seating capacity of 800, will open with Seven Hours in New York, in Ephrata, a borough of Lancaster County, Pa.

The new Lyndhurst Theater, Rochester's latest addition to its string of motion-picture houses, was opened Thanksgiving night, under management of M. Salyerds. It comfortably accommodates 1,000 persons.

The Halsey Theater, Brooklyn's newest playhouse, opened its doors to capacity on Monday night, Nov. 25. The house has a capacity of 2,500, and will be devoted to high-class vaudeville. It is modern in every respect, and capacious in all its parts.

Plans were given out recently by Pearce and Scheck, owners of moving-picture theaters, for a new playhouse on West Baltimore Street, Baltimore, Md. When completed the theater will have cost \$80,000. Operations are expected to begin as soon as the contract is let. The construction will be of steel, concrete and brick, with ornamental entrances to lobbies.

The Washington Theater, Detroit, Mich., is now in the course of construction, and will open on Washington's birthday. It has a seating capacity in excess of 2,300, and is located in the heart of Detroit. The cost for the construction of the theater is in excess of a quarter of a million dollars. Wm. Morris will book the theater after Feb. 22, and particularize concert attractions.

Plans were filed with the Building Bureau recently for extensive alterations and improvements to the old Lee Avenue Theater, now under the control of Corne Payton, whose name it bears. The plans provide for bringing the playhouse up to date.

A. D. Brandels, of Omaha, Neb., announces that a big amusement house to be known as the Hippodrome will be built during the coming year just east of the site for the new \$1,000,000 hotel in that city.

Theatrical promoters from Buffalo will invest \$600,000 in a new vaudeville theater in Toronto, to be built on the Orr property, fronting on Queen Street. The building contract will be given to Orr Brothers, who will have an interest in the enterprise.

Another first-class theater for Boston is contemplated. Thomas B. Eaton, New York banker representing a New York theatrical syndicate, offered \$20 a square foot for land upon which now stands the old Winthrop school on Tremont Street, in that city, and if the Boston authorities accept, the property, containing about 10,400 square feet, will soon be occupied by a fine modern house.

A new theater is to be built in the Norwood section of Cincinnati that will cost \$40,000 before completion. The owner has not as yet made his name public, and nothing is known of the plans.

Another theater has been added to Manhattan's rapidly lengthening list. It is Adolf Philipp's new Fifty-seventh Street Theater, located on the north side of the street just east of Lexington Avenue. The Germans of the upper east side turned out and baptized it with showers of blossoms and applause. It is almost a duplicate of the Little Theater in size and arrangement, all of its 300 seats, with the exception of a dozen or more in the two proscenium boxes, being on the orchestra floor. The facade of the building is of white glazed terra cotta, and the decoration of the interior is simple and effective, the walls being finished in gray with medallions of white and salmon pink, the draperies of red and gold.

Elbert & Getchell, owners of a number of theaters are completing plans for the erection of a new show house in Des Moines that will rank with anything in the west. Negotiations for a site for the new theater already are under way.

The new Halsey Theater, Brooklyn, said to have the largest seating capacity of any New York vaudeville house, opened on Nov. 25.

A new large vaudeville theater, with a seating capacity of 2,600, is to be erected in Des Moines, Ia., by Elbert and Getchell. This firm now owns the Princess, Berchell, Majestic and Unique theaters. The new house will cost approximately \$180,000.

The Union Amusement Company will erect on the northwest corner of Eighth Street and Second Avenue, this city, a theater which will involve the expenditure of \$25,000. This plot is known as No. 133-5 Second Avenue and 35-41 East Eighth Street. It has been leased to the amusement company by the Augublick Construction Company through S. Steingut & Co.

ANOTHER ENGLISH COMPANY HERE.

William A. Brady has brought another English company to these shores. It will appear in a new play by Rutherford Mayne, The Drone, and is the second importation of Mr. Brady's within a few weeks, the

other being that now playing, Hindle Wakes.

Alexander P. Thompson, who played in Lewis Waller's production of King Henry, is the only member of the cast who was in this country before the arrival of this organization.

STANDING WINS SUIT.

English Actor Told Brady He Couldn't Play Southern Colonel.

A jury in the Supreme Court of New York rendered a verdict for \$2,500 for the plaintiff in the case of Standing vs. Brady on Dec. 13.

Percy Darrell Standing, who is an Englishman, demurred when William A. Brady cast him for the part of a Southern colonel in The Nigger, because he thought that his English training would not adapt itself to that peculiar American type of character. He told Mr. Brady so, who, however, persuaded him to try it, which he did. But so displeased was Mr. Standing with his own work that another actor was put in the part.

SYLPHLIKE LILLIAN.

Tells Friends at Woman's League Bazaar That Violet Rays Demolished Adipose.

Lillian Russell's visit at the Professional League's Bazaar, one day last week, created a mild stir and the leaguers fluttered around and about the willowy form of the fair bride, who, in response to the ardent expressions of wonderment and admiration, not to say importunities, confided to her inquisitors that violet rays did it, and twenty-five pounds of adipose melted away into the ether. And this in a few weeks, only.

Miss Russell especially patronized the Bull Moose booth. Hall Miss Russell! hall the Bull Moose! but hall, thrice hall, the Violet Ray!

PAVLOVA TO RETURN.

Russian Dancer Has Severed Relations with Mordkin and Will Bring Novikoff.

Anna Pavlova, the Russian dancer announces from London that she will make a tour of the United States. Whether next, or the year following, depends on the sort of arrangements her agent, Daniel Mayer, who is now in New York, shall complete. The dancer has severed her relations with her partner, Mordkin, and will be accompanied by Novikoff, whom she pronounces as superior to Mordkin, and a company of thirty or forty dancing girls.

BETTY BEST'S STORY.

Declares She Eloped with College Man and Married Him—He Says No.

James Moore, Yale '13, son of James B. Moore, a wealthy Hartford merchant, represents the accusation of Betty Best, a member of a Boston theatrical production, who claims that he married her and stoutly denies any such thing.

Betty, who derives her Best name from Leo Best, of the Hotel Ansonia, in this city, and from whom she is divorced, declares that she had eloped, via the midnight train, on Saturday night, Dec. 14, with young Moore, and was married to him.

ACTRESS GETS \$7,200 VERDICT.

Bertha Westbrook Reid, the actress, got a verdict for \$7,200 last week against Albert Plaut, president of the drug firm of Lehn and Fink.

Miss Reid sued because of injuries which she suffered in July, 1910, when a car in which she was riding was struck by one owned by Mr. Plaut. She contended that an injury to her face had affected her ability as an actress, and called Daniel Frohman and other theatrical managers as witnesses.

The case was tried once before and the jury disagreed.

RUSSIAN OPERA HERE IN SPRING.

While there has been so much talk regarding the possibility of having English grand opera in New York, Messrs. Comstock and Gest, producers of The Whip, have announced that they have made arrangements for six weeks of Russian opera and ballet, with Russian artists, to be given here this coming Spring.

"WHEN DREAMS COME TRUE."

Joseph Santley, who is at present with Al Woods's Pretty Little Widow, will begin his starring tour in Chicago, March 30, in When Dreams Come True, by Silvio Hain and Philip Bartholomae.

CORRECTION.

In our issue of Nov. 27, we erroneously married Miss Mary Mersch to Mr. William J. Bricher, when it should have read Clara for Mary. And it was not Mary who accompanied Clara, as stated, but Mary accompanied Clara. As Mary is the only sister of Clara and not of Mary, and it was Clara that got married and not Mary, we gladly, cheerfully and apologetically make the correction, and incidentally, congratulate the happy young couple, wishing them a joyful and happy and smooth voyage over life's generally turbulent waters.

MARRIAGE REVEALS DIVORCE.

Jane Oaker's Divorce from Hale Hamilton Made a Public by His Marriage to Maude Tannehill.

The marriage of Hale Rice Hamilton to Maude Tannehill, which took place on November 14, came as a great surprise to friends of the couple, but more especially to those of Jane Oaker (formerly Minnie Dorothy Peper, a St. Louis heiress, now prominent leading actress), since the event was the first public intimation that the later was divorced from Mr. Hamilton.

The newly married couple went about the affair in a very mysterious manner. In applying for a marriage license, they begged license clerk Scully, of this city, not to say anything about the issuing of the license, while to Magistrate Barlow, who tied the knot, a number of things were supposed to have been said which the latter refused to make public. The reasons for all this secrecy, it would seem, however, were not imparted to the magistrate, according to a statement in a St. Louis daily.

The marriage was performed in record-breaking speed. An automobile, containing Hamilton, Miss Tannehill, her mother, Mrs. Maude G. Tannehill; her sister Marjorie and Louise Stebbins, drew up in front of the magistrate's house and all alighted. The function was hurriedly performed and the bridal party hastened away as swiftly as they came.

In obtaining the marriage license, Hamilton said he was 32, an actor, living at 130 West Forty-fourth Street, New York. Miss Tannehill gave her age as 26, and said she lived at home with her mother, 223 Riverside Drive, New York City.

The bride and groom have sailed for Europe.

Hamilton's first marriage came just before the holiday season in 1901. Then it was learned that when Miss Peper had made a successful stage debut, a short time before, her uncle, Christian Peper, a St. Louis millionaire, was so pleased with her performance that he gave her a check for \$100,000.

Miss Oaker's success on the stage was assured from the start. She and Hamilton, who was born in Topeka, Kansas, met when both were playing in James K. Hackett's company, and were married after a short courtship.

Hamilton is one of the most successful young actors on the American stage. In Get-Rich-Quick Wallingford he scored a great success. He is a member of the Lambs' and Players' clubs, and counts among his friends men prominent in professional and business life.

TO REFORM THE STAGE.

Christian Movement That is to Censor Every Play Before Presentation.

Cardinal Farley has placed himself at the head of the movement, in which he is assisted by Protestant clericals, to reform the stage.

In his drawing room at No. 452 Madison Avenue, this city, was formed on Dec. 18, a national committee of women and men and a civic committee of women, whose duty it shall be to approve a play before it can receive the support of the Christian public.

The conference was attended by leading women of the Catholic faith in this city. Invitations had been issued by the Cardinal and he was made permanent patron of the National Committee. Every Catholic parish is to form a sub-committee of women.

AND STILL ANOTHER.

Gigantic New Theater on Old Brewster Site Upper Broadway.

Plans are being prepared for the erection of a large theater on the northwest corner of Broadway and Forty-seventh Street, on the site of the old Brewster carriage factory, with entrance on Broadway. The theater is to have a seating capacity of 3,000.

The balance of the block, to the south, is to be used for stores and offices.

The parties who have the project in hand are the Mitchell H. Mark Realty Company, composed of Mitchell H. Mark, of Buffalo, president; Moe Mark, of Lyna, vice-president; Eugene Falk, of Buffalo, treasurer, and Max Spiegel, of New York, secretary, lessees of the land.

EDNA MAY SPOONER MARRIED.

Actress Marries Arthur J. Whaley, Known on Stage as Arthur Behrens.

Edna May Spooner, who starred for a long time with her sister, Cecil Spooner, in the Spooner Stock Company, playing in New York and Brooklyn, was married December 18 to her leading man, Arthur J. Whaley, known on the stage as Arthur Behrens, by the Rev. Frederick Stiehler, of the New Canaan Methodist Church in Greenwich, Conn.

After the wedding, the party, which included Mrs. Charles E. Blaney, better known as Cecil Spooner, motored to Mr. Blaney's residence in the Bronx, where luncheon was served.

Mrs. Whaley met her husband when she was playing an engagement two years ago in Philadelphia.

They will go to Bermuda on their honeymoon.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.



ALABAMA.

BIRMINGHAM.—JEFFERSON: The Trail of the Lonesome Pine 16. 17. with Charlotte Walker; magnificent.—ORPHEUM: Joseph De Koe Troupe, with Bouncing Buttons, Lydell and Butterworth, Hilton and Bannan, Fennell and Tyson, the Booth Trio, motion pictures: De Koe Troupe in headline act 16.—MAJESTIC: Kellie-Schuster Musical Comedy co. Milton Schuster and Frank Kelley are great favorites here, and received a royal welcome. Minerva Sisters, Urson and De Osta, Gilmore and Castle, Harry Moore and Co. Swain's Animals, motion pictures 23.—HILLOU: Madame Sherry; splendid business 16.—AMUSE-U: Lakota and Faust, and Faust, Kimball Brothers, Clairmont and Churchill, motion pictures 16.—ITEMS: The Amuse-U Theater has returned to its first love, vaudeville, and is playing to big business.—The Princess has been showing four-reel film of Queen Elizabeth, with Sarah Bernhardt in title role, and not to be outdone the Odeon has presented the divine Sarah in Camille, both playing to record business.—The Odeon, too, too open its doors to the public 10, playing the five-reel feature film of Oliver Twist, with Nat Goodwin as Fagin.

MOBILE.—MOBILE: Frolics of 1912; fair co.; pleased to heavy house. Coburn's Minstrels; fair business. Henrietta Crossman in The Real Thing 16. Charlotte Walker in The Trail of the Lonesome Pine 20. 21. Henry Ellsworth's Passion Play pictures 23-28.

TUSCALOOSA.—ELKS' AUDITORIUM: Bert Leish in Forty-five Minutes from Broadway; house appreciative.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM: Aborn Grand Opera co. in Madame Butterfly; pleased good business. Lena Rivers 16. Louisiana Lou 17. Girl from Tokio 20. Paid in Full 25.

PINE BLUFF.—ELKS': Spring Maid; excellent attraction; capacity. Madame Butterfly 14 delighted large house. Louisiana Lou 16.

CALIFORNIA.

DAKLAND.—MACDONOUGH: Dobba's films of Alaskan scenes; fair attendance; interesting.—LIBERTY: Biondi's Players presented The Heir to the Hoorah 9-15; excellent production; one attendance.—COLUMBIA: Dillon and King in The Merry Widow; performance and attendance fair.—ORPHEUM: Excellent programme: Ethel Green big hit; capacity houses.—ITEM: The scenery and trunks of the Constance Crawford co., playing at the Macdonough 5-7 were attached by Julian Bainbridge, member of co. Bill was for arrears in salary.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: May Robson in A Night Out pleased capacity; excellent co. George Evans's Honey Boy Minstrels 16. Mutt and Jeff 25.—BURNS: Burns's Stock co. in Bachelor Romance; fair business. Y. M. C. A. Star Course. Strollers Male Quartette 16. Burns's Stock co. in Dandy Dick 17-21. The Husband's Wife 23-28. The Marriage of Kitty 30-Jan. 4.—ITEMS: Manager Frank Tammen of Majestic Motion Picture of this city, has changed name of his theater to the Empress. The house will be conducted under management of Frank Tammen and Colonel Frank Robertson with moving pictures on Monday, Tuesday, and Saturday, and 8. and C. Vaudeville the balance of the week.—Burns's Stock co. will close Jan. 4. Summer stock at the Burns was very successful and satisfying, but the winter stock was not a success financially. Under direction of Earle M. Gardner. Fall stock produced many excellent plays, which were only fairly patronized.

CONNECTICUT.

WATERBURY.—POLI: The Spring Maid 17 in good business. The Woman 21. The Red Widow 26.—JACQUES: The Poli Stock co. in The Girl with the Green Eyes 16-21; large audience.

FLORIDA.

JACKSONVILLE.—DUVAL: Elks' Minstrels (local); big business. Black Patti 17; medium business.—ORPHEUM: Kellie-Schuster Musical Comedy co. 8-14 pleased good business.—OSTRICH FARM: King's Wild West and Arcadian Fred Owen 8-14 drew fair attendance.—ITEM: President Charles D. Fraser of Ostrich Farm and Amusement Park, has again assumed personal management of the entire grounds.

GEORGIA.

FITZGERALD.—GRAND: Baby Mine; fair performance; good house. Introduce. The Red Christmas week.

ALBANY.—THE RAWLINS: Black Patti; fair attendance; pleased. Baby Mine; good attendance.

IDAHO.

BOISE CITY.—PINNEY: Are You a Knight 12. 13; competent co. of home talent. The Missouri Girl 14. and co.; fair house. The Red Rose 18-19; big co.

ILLINOIS.

DECATUR.—POWERS: Whitaker Stock co. 13 opened to good business.—NEW EMPRESS: The Suffragettes 15.—ITEMS: Bert Draper, formerly of this city played last half of week of Dec. 8 at the Empress. His act was a feature.—Maude Canaday, a Decatur girl, is now touring Ireland, and has a two-years' vaudeville contract in Europe. She started in chorus of Buster Brown co., but of late since she left Harry Lander Show, has played England and Ireland.—Charles H. Lewis, local Wabash freight agent, at this city, died at his home at 12.10 o'clock Dec. 18. Mr. Lewis has had two or three shows on the road, and is well known to the theatrical profession.

AURORA.—GRAND: Mrs. Wixom of the Cabbage Patch; two performances, to good business. The Funny Side of Life to medium business. Frank Winninamer co. 15-18 in repertoire; opened to good business in A German Gentleman.—FOX: Vaudeville, Helen Childers, Paul Stevens, Fisher and Green. Mr. and Mrs. Allison. Don Carlo's Marionettes. Rosa Naxon's Trained Birds. West and Charles. Gormier and Caffey. Emil Spatz. Schrode and Mulver. Foxscope; pleasing bill to good business.

ELGIN.—GRAND: Vaudeville. Miskel, Hunt and Miller. Emmelle Bannor. Joseph E. Bernard and co. in a comedy playlet. The Newly Married Man: Empire Comedy Four. Bonessetti Troupe 18. Harry Breesford and co. Pete Baker. Kuma Family of Japanese. Faber and Waters, and Robert and Robert 19-22; business excellent.

QUINCY.—EMPIRE: Cecil Leach and Florence Holbrook in The Military Girl; pleased large house. Frank E. Long Stock co. 11-15 drew well. Plays: One Girl in a Thousand. That Gal of Howard's. The Bread Winners. A Man of the People. The Fatal Marriage, and My Jim.

DIXON.—OPERA: Attractive vaudeville and photoplays 12-15 to good business.—FAMILY: Attractive vaudeville and pleasing motion pictures; good business.—PRINCESS: Pleasing motion pictures; business good.

STREATOR.—PLUMB: A Funny Side of Life. George Kiderer in Bux Laxy. and The Military Girl pleased audiences.

INDIANA.

MARION.—INDIANA: The Girl of My Dreams 6. with Lella McIntyre and John Hyams in leading roles. pleased attendance. A Modern Eve gave two performances to good audiences. Annette Kellermann greeted fall houses. The Barnyard Romeo, with Jeff De Angelis and Dorothy Vaughn, was a disappointment. Mutt and Jeff gave enjoyment to a good number. Faust, with George Wakefield as Mephisto, was well patronized and pleased. Tempest and Sunshine 20. White Squaw 25.

HAMMOND.—HAMMOND: Mutt and Jeff pleased two capacity houses.—ORPHEUM: The Land of Dreams highly enjoyed, to excellent houses.—ITEM: The Orpheum will entertain at a special Christmas matinee for children only, and a generous supply of candies will be distributed. Mrs. Hankinson will be hostess.

ANGOLA.—CROXTON OPERA HOUSE: The Thief; good co. and business. Chicago Glee Club; packed house 16. Divorce Question 18. Angola Dramatic co. (local) 20.

GOSHEN.—JEFFERSON: The Divorce Question pleased small business 14. Mutt and Jeff 25. Fritz Scheff in The Love Wager 27.

FRANKFURT.—BLINK: Thomas W. Ross in The Only Son; good business. Knickerbocker Stock co. 23-28 closed.

LA PORTE.—HALL: The Merry Burlesques 14. Mutt and Jeff 26.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Shepherd of the Hills to fair business; pleased. The Sweetest Girl in Paris delighted fair business.—ITEMS: David Hamase is managing Rosary co., now playing south.—Thieves raised box office at Keosauqua, Wis., during a performance and made a good haul.—W. H. Gluckauf is doing advance work for Gaskell and MacVitty's Western Shepherd of the Hills co.—A. A. Powers, in advance of Mrs. Wixom of the Cabbage Patch, was in city 11 arranging for an engagement of his attraction here Jan. 3.—Plans are being formulated at Des Moines for a Hippodrome and plans of a similar house at St. Louis will be followed closely.—J. R. Boymer is doing advance work for A. H. Woods' Littlest Rebel co., now playing the mid-West.—Complimentary notices are being given by Iowa press to Vesale Farrell, Patella Morton, Joseph Sullivan, and William A. Morse, who are in supporting cast of Eva Lang who is being starred in Making a Man of Him, in Middle West.—William M. Vance, who has Buster Brown in this territory, announces that Chester Rishon will be featured in a production of Raffles, and that Forty-five Minutes from Broadway will be offered under his management after holidays.—Will H. Bruno, who edited "Opera House Reporter" last year, has returned to daylight and is now playing a part in The Family an attraction he was interested in before his editorial retirement.—Charles A. Williams has retained The Bachelor's Honey-moon co., to play his old part of Dr. Swartz.—A new opera house in Sigourney, Iowa, will soon be ready to open.—The Orpheum is the name of a new vaudeville theater that will be opened in Marshalltown in January.—The Empress will be the name of the new vaudeville that will be owned by Elbert and Getchell in Des Moines next season.—For first time since house was opened Princess Stock co., at Des Moines, will

essay musical comedy, and Forty Miles from Boston is scheduled for the first week in the new year.

FORT MADISON.—EBBINGER GRAND: The Littlest Rebel, Freckles, Fiske O'Hara in The Rose of Kildare to fair house; Beverly of Graustark; good business. Billy Clifford in The Man, the Girl and the Game 20. The Sweetest Girl in Paris 22; both pleased.—EMPIRE: Moving pictures and vaudeville to good business.—ORPHEUM: Vaudeville and moving pictures to full houses.—PRINCESS: Moving pictures to good houses.—The Pastime, a new 5-cent house, opened 16 to a full house.

DUBUQUE.—GRAND: The Littlest Rebel 14; fair audience; much pleased. Shepherd of the Hills 15 drew two good houses.—MAJESTIC: In Old New York, The Four Riders, Roach and McCurdy, Martin and Fabbri, Pistol and Cushing, and Dr. Rossi Duo 5-11; did good business. Charles H. Ward, Katharine Blare and co., Carl McCullough, La Ferdis, Payne Children, Mitchell and Lightner, and Doolittle and Steele 12-14; played to good houses. Office 608 25.

FORT DODGE.—PRINCESS: Office 606 to capacity; excellent co. William H. Crane in The Senator Keeps House 24.—ITEM: Allen Davis, the colored pianist of the Marie and Arthur Eaton (also colored and chief of the Elks' Club) were married at Miss Davis's home in Mason City 15. Mrs. Eaton has resumed her duties at the magic.

WATERLOO.—THEATER: A Cowboy's Sweetheart; fair business. Sweetest Girl in Paris; good co. and attraction. Louis Mann 16 in Elevating a Husband pleased good business. Office 606 18. Wallace-Hagenbeck pictures 19-20. William H. Crane 23. Brewster's Millions 25.

GRINNELL.—COLONIAL: Grinnell College Dramatic Club in The House Next Door 13; capacity audience; production reflected great credit on coach, Prof. John P. Ryan.

CLINTON.—CLINTON: The Littlest Rebel delighted; good business. Fiske O'Hara in The Rose of Kildare pleased two fair houses. The Shepherds of the Hills 16; fair business.

KANSAS.

WICHITA.—CRAWFORD: May Robson in A Night Out 13 pleased large house. The Woman 18. Mutt and Jeff 25.—LYCEUM: Wolfe Stock co. presented The Little Minister to good business. Those Dan Russell in The Maid and the Money 18. Indoor Circus 18. 19. Vaudeville 23-25. Kindling 27.—MYSTIC: Lawrence Deering Theater co. 9-14 had good business.

COLUMBUS.—McGhie: Lyman Howe's pictures; usual good business. The County Sheriff; fair business. Dan Russell in The Maid and the Money 18. Indoor Circus 18. 19. Vaudeville 23-25. Kindling 27.—MYSTIC: Lawrence Deering Theater co. 9-14 had good business.

FORT SCOTT.—DAVIDSON: Flo Adler and the Bora and the Nichols-Nelson Troupe were principal acts of a very strong bill; business good.

PARSONS.—ELKS': Mutt and Jeff 19. Madame Sherry 19. Louisiana Lou 23. Kindling 25.

INDEPENDENCE.—BELDORF: Madame Sherry 20. Billy "Single" Clifford, Loman H. Howe, Mutt and Jeff did good business.

KENTUCKY.

HENDERSON.—PARK: Busty Pulls the Strings; good performance; fair business. The Fortune Hunter 13 delighted good business.

FRANKFORT.—CAPITAL: Mikado 12, by local amateurs, pleased packed house. The White Squaw 17 pleased a fair house.

MAINE.

BRUNSWICK.—CUMBERLAND: Klark-Urban Stock co.; S. R. O. Plays: Man of the Hour, Sign of the Four, Wildfire, Parish Priest, and Raffles.—FARMER: Harry Fred Dalton and photoplays; packed houses.—TOWN HALL: Ben Greer Players in She Stoops to Conquer; excellent performance, to large and fashionable audience.

BELFAST.—COLONIAL: Rebuildings, acrobats, and moving pictures; good business.—OPERA HOUSE: Manager Clifford has installed a new up-to-date picture machine, which improves his picture show.

BATH.—DREAMLAND: Nelson and Milledale, Allen and Chensault and photoplays drew large houses. Rice and De Rita and photoplays; crowded.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and Fred Elmore, Morgan, Chester and co., Keith and Kertan, the Hilliers, Irene Hobson, Charles Kinsler co. to good business.—The Lyric motion pictures to fair business.—The Palace motion pictures; good houses.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Maller-Dentson co. presented Beverly of Graustark 16-21, with Carolyn Elberts as Beverly; Miss Elberts gave an excellent portrayal of the character and has become a great favorite with the patrons by excellence of her work and charming personality. The season of stock co. so far is the most successful ever undertaken here. The Third Degree 23-28.—ACADEMY: S. R. O. is the rule; excellent bills being the drawing power. Kenny and Hollis 12-15 a big hit. Lilian Sisters, Benington Brothers, Dorothy Rogers and co. in Raffles a la Carte. Undine Andrews, Fairman, Furman and Fairman, Sandra Brothers, Roger and Anthony, and Pathe's Weekly of Fall River, showing seventeen families, scores a great success.—PRINCE: C'omed on account of fire.—RIJOU: Business still continues good. Horne-Carlson co. in The



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Littlest Girl: well presented and acted. The Three American Trampsters, Prince, Bountin and co., Good and Fast, Annie Neal, George Biatany's Oriental, the Woodland Dancers, Four, Stuart Rollins, and Mary Davis; pleasing bills to good attendance. — **ITEMS:** The Puritan Theater, which has been closed for several years, will reopen under the management of L. M. Boas and Charles M. Benson Dec. 25 with high-class vaudeville and motion pictures. With opening of this theater this city will have eleven places devoted to this class of entertainment. — All the motion theaters are doing a good business. — A new stock co., under the management of John W. Barry, will open in two weeks at New Bedford, Mass. — George W. Ralph, a local young man of ability and talent, made his first professional appearance with the Mailer-Denison co. in *Madame X* and did well.

BROCKTON. — **HATHAWAY'S:** Thompson-Woods Stock co. in *The Eastward Way* 16-21. The Man Who Owns Broadway 23-25. — **CITY:** Knight Brothers and Sawtelle, Simms and Thompson, Brady and Mahoney, Dorothy Rogers and co., Aeris, Charles Viola Duval, and the pictures 16-21; packed full houses. — **ORPHEUM:** Broadway Trio, Fritz Herking, Laurie and Aileen, Harvard and Cornell, Frank Clayton, the Laddies, and pictures 16-21; capacity houses. — **ITEMS:** Lucile Skinner, leading lady of the Thompson-Woods Stock co., closes 21 to accept a similar position with Colonial Stock co. of Indianapolis. — Virginia Millman will assume the leading roles at Hathaway's, commencing 23.

LOWELL. — **OPERA HOUSE:** Dark 16-21. Christmas matinee and evening Leon V. Washburn in *U. T. C.* — **MERRIMACK SQUARE:** The Three Whiskers, Pearl Stevens, Henry Curry, Prince Buntin and co., The Grotto of Torture 16-21; S. R. O. — **B. F. KEITH'S:** Sylvia Bidwell and George F. Harris in *A Mile a Minute*, Pearl Allen Players, John King and co. in *The Traveling Salesman*, Campbell and Betty Barry and Mildred, Jennings, Jewell and Barlow, Bert and Lottie Walton, Alf Ripon, Beniah Dallas; big houses 16-21. — **THE PLAYHOUSE:** The Drama Players in Augustus Thomas's *Alabama*; first appearance of Kendall Weston in eight months; well-pleased houses 16-21.

NEW BEDFORD. — **THEATER:** Pierce and Roslyn, Carleton Sisters, and Tokio Murati 16-18; big business. — **Jacquette, Kammerer and Howland,** the Nervous 19-21. — **HATHAWAY'S:** Hathaway Stock co. in *Madame X* 16-21; pleasing large audiences.

MISSISSIPPI.

TUPELO. — **COMUS:** Bert Leigh and co. in *Forty-five Minutes from Broadway* delighted good business 14; music by Fennell's Orchestra (local talent). — **CONTRACT** has been let for redecorating interior of the Comus, which will make it one of the prettiest playhouses in the State.

COLUMBUS. — **COLUMBUS:** Forty-five Minutes from Broadway; well attended.

MISSOURI.

ST. JOSEPH. — **TOOTLE:** Primrose and Dockstader Minstrels 14; good business. — **LYCEUM:** A Fool There Was 8, 9 by capable co.; well received. — **Louis Mann** in *Elevating a Husband* 10; packed fair business. — **Eva Lang** in *Making a Man of Him* 11; winsome and attractive; business fair. — **Sarah Padden** in *Kindling* 14; good co. and presentation pleased. — **Bill Bailey's Jubilee 15-17. Motion pictures of *Hazenback-Wallace* 18-21.**

HANNIBAL. — **PARK:** Office 996 19. New Star, Rex, and Majestic have had good crowds, bills and pictures good.

MOBERLY. — **HALLORAN'S:** Office 996 pleased capacity. The Girl, the Man and the Game; good business.

MONTANA.

BUTTE. — **BROADWAY:** The Blue Bird booked 12-14 arrived at 4 p. m. 12, and as management took nine hours to set the stage 13 date was canceled and moved to 14. Performance was all that was promised. — **FAMILY:** The Chase-Lester Stock co. is still playing in splendid business. The Last Round Up 14-20. Child Slaves of New York opened 21 and closed 22.

NEBRASKA.

OMAHA. — **BRANDIS:** Louis Mann and co. in *Elevating a Husband*; fair business 19. William H. Crane in *The Senator Keeps House* 13, 14, large audiences. A Fool There Was 15-18; fairly presented. — **Freckles 19-21. — **Pomander Walk** for the Christmas attraction. — **BOYD:** Vaughan Glaser Stock co. in good presentation of *The White Sister*. Deep Purple 23. — **ORPHEUM:** The Kyles, Minnie Allen, the Three Collections, Lewis and Dody, Owen McGivern, Grace Cameron, and the Five Juggling Mowatts. — **JAYETY:** The Tax Girls 15 are drawing well. The Winning Widows 22. — **KRUG:** The Whirl of Mirth. — **ITEMS:** Alice Nielsen gave a most enjoyable song recital at the First Methodist Church 11. — William H. Crane was the guest of honor at the Commercial Club 14 and responded with a happy little after-dinner speech. — The Bunty Pulls the String co. will spend holiday week in Omaha, resting on their way to the coast. — **J. RIKOWALT.****

LINCOLN. — **OLIVER:** Primrose and Dockstader's Minstrels; good business. — **Louis Mann** in *Elevating a Husband* pleased. A Fool There Was 12-14 pleased fair business. Broadway Jones 21. — **ORPHEUM:** Berg Brothers, Frank O. Elmore, Fred Gray and Nellie Graham, Owen Clark, Charles Kellogg, Minnie Allen, and Leonard Gaudier's *Animators Toy Show*; capacity. — **LYRIC:** Bader and La Valle, Grouch, Richards and co., Ernest Carr and co., Wilson and Aubrey, and pictures; capacity.

FREMONT. — **LARSON:** Bought and Paid For; packed and pleased largest business of the season.

NEW HAMPSHIRE.

MANCHESTER. — **PARK:** King-Lynch Players in *The Squaw Man* pleased usual packed houses. Camille 17-21. Forty-five Minutes from Broadway 23-25. — **AUDITORIUM:** Odette scored heavily. The Five Piroscas, Evers, Wisdom and co. in *Baseballitis*, and *Lighting Weston* 17-19, and photoplay pleased capacity. — **ITEMS:** The King-Lynch Players celebrated 16 one hundred performances at the Park Theater with a record-breaking attendance. Every lady presented with a photo of Rose King. The attraction was Camille.

DOVER. — **CITY OPERA HOUSE:** Nellie

Clayton, Adolph Adams, and pictures; good business. — **Freckles 25. — **ORPHEUM:** Kaiser and Webb. Vane Eiton, Morgan and Dixon, and pictures. — **LYRIC:** Hart and Riley, George Toomey, Bass and Johnson, and pictures; good business at both.**

NEW JERSEY.

ELIZABETH. — **PROCTOR'S BROAD STREET:** Moving pictures; good business. — **PROCTOR'S JERSEY STREET:** Maurice Samuels and co., Thornton and Meyer, Montgomery Duo, Valentine Vox, Jr., Rathskeller Trio, the Ocava 16-18. Dolly Varden Girls, Austin Brothers, Movies Sketch, the Stryfonor, Jack Lyle, Dalbaine and co. 19-21; excellent business. — **GAIETY:** Vaudeville and moving pictures; fair houses. — **WESTFIELD THEATER:** Moving pictures; capacity.

BURLINGTON. — **AUDITORIUM:** A large audience filled house for return of Charles K. Champlin, who with an assembled co. of merit, auspiciously opened a successful stock engagement 18. Presenting Alisa Jimmy Valentine, The Wife He Bought 17, Arizona 18, The Deep Purple 19, The Price Women Pay 20, The Reformer, matinee. What Happened to Jones, night, 21.

NEW YORK.

BUFFALO. — **STAR:** Stop Thief 16-21; a sure hit; all-star cast; capacity houses; great entertainment. — **Blackbird 23-25. — **TRUCK:** Hainer's African Hunt, motion pictures. The Passing Show of 1912 23-25. — **SHEA'S:** The bill 16-21 includes Henry E. Dixey, Bogansky's Royal Lunatics, and Morgan Bailey and Morgan at the head. — **JESTER:** Don't Let Me Go 16-21 amused large houses; good co. — **Kentucky Romance** and Lena Rivers 23-25. — **LAFAYETTE:** Girls from Missouri 16-21 in a two-set musical satire. The Littlest Leading Lady; large houses. — **GARDEN:** Girls from Hapsburg 16-21, with Billy Watson; good houses. The Merry Whirl 23-25.**

SYRACUSE. — **EMPIRE:** The Girl from Montmartre with Richard Carle and Hattie Williams, attracted well 13, 14. William Danforth, local boy, warmly greeted. — **Chaucer Olcott in *Isle of Dreams* pleased capacity business 13. — **BASTABLE:** The Call of the Heart drew fairly 12-14. The Girls of the Gay White Way amused mood-stood houses 16-18.**

SCHENECTADY. — **VAN OUBLER OPERA HOUSE:** Kreutzer Sonata pleased good-sized audience. Fatal Wedding 19-21. The Bankrupt 23. Within the Law 25. — **MOHAWK:** The Gotham Producing co. offered The Virginian 16-21 (Old Home Week); James Crane in the title role, assisted by Lenora Ulrich. Business capacity week in Seven Days 23-25.

PENN YAN. — **SAMPSON:** Sarah Bernhardt in the photoplay, Queen Elizabeth; good business. — **Musical About Nothing** (local); produced by students of Kenka College. Pictures and vaudeville, Jack Silvers, strong man; and Doretta, flexible wonder; large business. Franklin Stock co. 23-25.

NEWBURGH. — **ACADEMY OF MUSIC:** Neil O'Brien's Minstrels 16 to crowded house; pleasing performance. Billy Allen's Musical Comedy 23-25. — **ITEM:** Neil O'Brien and his co. were entertained by the Knights of Columbus Lodge after the performance.

GLOVERSVILLE. — **DARLING:** Little Miss Brown; splendid. Jane Tarr, a resident of this city, who took the part of the maid, made a big hit. The Knickerbocker Stock co. 16-21; opened in Reaping the Harvest to good business.

WELLSVILLE. — **BALDWIN'S:** The Chauncey-Kellogg co. opened 16-21. Plays: The Parson and the Girl, The Blue Mouse, The Open Window, Camille, Woman Against Woman, and An Old Man's Darling.

SALAMANCA. — **ANDREWS':** THEATER: Nancy Borer 15-20. Plays: Bachelor Romance, Green Stockings When Knighthood Was in Flower, Such a Little Queen, and The Penalty.

FORT PLAIN. — **FORT PLAIN:** Six Hopkins 26. Pictures every night to big business. Orchestra and vaudeville Saturday night.

KINGSTON. — **OPERA HOUSE:** Neil O'Brien Minstrels; fine show and good business 17. Pearl Tanager and Baker co. closed 23.

NEWARK. — **OPERA HOUSE:** Franklin Stock co. 16-22; opening play, Thorns and Orange Blossoms; good co.

AUBURN. — **AUDITORIUM:** Dark 16-21. Neil O'Brien's Minstrels 27. — **BURTIS'S GRAND:** Vaudeville; capacity houses.

GENEVA. — **SMITH:** Little Miss Brown 17; excellent co.; pleased good houses.

LYONS. — **MEMORIAL:** Dark 18.

NORTH DAKOTA.

GRAND FORKS. — **METROPOLITAN:** Sherman Kelly Stock co. in *The Fool* 16 pleased capacity. David Warfield 27. — **GRAND:** C. Cameron and O'Connor in *Hired and Fired*; immense hit. — **PHOTOPLAY:** Biograph co. and Pathe; good business. — **ITEM:** A. J. Kavanaugh, manager of Grand, has leased a theater in Jamestown, N. D., and opened 9 with vaudeville and pictures.

OHIO.

LIMA. — **FAUROT:** The Grain of Dust pleased good-sized house. — **Modern Eve 13 delighted crowded house. — **LYRIC:** Barrett Players in *Why Lindy Ran Away* 12-14; business good. — **ORPHEUM:** Vaudeville; fair attendance. — **LYRIC:** Dark 17 25. Faurot moving pictures. McFadden's Flats 25. — **ITEM:** Edward La Rous, leading man with the Barrett Players at the Lyric Theater, Lima, O., and Mrs. J. G. Ridenour, wealthy widow of a former prominent attorney, were married Dec. 16 at the home of Rev. J. J. Miller. The couple left immediately after the ceremony for a trip through the South, and will return in time for the Christmas engagement at the Lyric.**

PORTSMOUTH. — **GRAND OPERA HOUSE:** Fire at Sea (pictures) 16. Louisiana Lou 18. Paul Gilmore in *The Have* 19. Sunbonnet Sue 21. Hainer's pictures 23-25. Office 696 26. — **ITEM:** Sid Anderson, who is with one of Mr. Brady's Bah Mine cos., is at home here for the holidays, joining his co. on Christmas at Canton, O.

NEWARK. — **AUDITORIUM:** The Traveling Salesman pleased fair house. John Hyams and Lella McIntyre in *The Girl of My Dreams* 17 gave satisfaction to good business. — **STETSON'S U. T. C.** 18. Little Shepherd of the Hills 25. — **ORPHEUM:** Coming Thru' the Rye co. arrived 15 and gave one performance; failed to please. Manager Boyce canceled engagement for balance of the week.

SPRINGFIELD. — **FAIRBANKS:** The Rose

Maid 11; satisfactory to large audience. Paul J. Hainer's African Hunt pictures 12-14; fair business. Sarah Bernhardt pictures 19-21. — **NEW BUN:** Dracula, Jennie Du Weis, Hays and Talbot, Arthur Lavine and co., Scott and Wallace 16-21 drew good patronage.

YOUNGSTOWN. — **GRAND OPERA HOUSE:** The White Slave 12-14 played to fair business. Shepherd of the Hills 16-18 played to well-pleased houses. — **PARK:** Office 696 18 played to large and well-pleased business. — **PRINCESS:** Vaudeville and pictures 16-18; packed houses at every performance.

CAMBRIDGE. — **COLONIAL:** The Countess Coquette 17; splendid performance. Knox Wilson, Harry Paul, Maude Williams, and Grace Kennicot; pleased greatly. U. T. C. 17. Lyman Howe 21.

HAMILTON. — **SMITH'S:** Little Miss Susan 22. Louisiana Lou 23. Bunty Pulls the String. Where the Trail Divides. Cincinnati Symphony, and Grady Love played to good business in preceding week.

CHILEVILLE. — **GRAND OPERA HOUSE:** Little Miss Susan 22. Fredrick the Hovee in preceding week did satisfactory business.

NORWALK. — **GILGER:** Dark 16-21. Office 686, which was to have been the attraction 20, canceled. Stetson's U. T. C. 25.

COHOCOTON. — **SIXTH STREET:** Sarah Bernhardt pictures 16, 17; well attended. A Western Girl 19. All a Mistake (local) 25.

LOUDBONVILLE. — **CITY:** Girl of the Underworld and Stetson's U. T. C. pleased good houses 16-19.

OREGON.

PORTLAND. — **BRILIG:** Trobush and Valenka Saratt in *The Kiss Waltz*; good attendance. Moving pictures underlined. The Quaker Girl 16-21. — **ORPHEUM:** Bert Clark and Mabel Hamilton.

PENNSYLVANIA.

SCRANTON. — **LYCEUM:** Maude Adams in *Peter Pan* 14, with matinee; co. excellent, to capacity business. — **Paul J. Hainer's African Hunt 16-21, with daily matinees; capacity business. The Trail of the Lonesome Pine 23, 26. — **COLUMBIA:** The Dandy Girls P. It Happened in Havana and It Happened in Paris 16-18; co. and business excellent. The Oriental Bachelors in At the Countess and When the Devil Comes to Town 19-21; co. and business good. — **POLI:** The Six Kirksmith Sisters, Cooper and Robinson, Billie "Swede" Hall and co., Redford and Winchester Sweeney and Homer, Blaglow, Campbell and Radin, and Olive Young and April 19-21.**

HALL: Madame Sembrich, assisted by Frank La Forge, pianist, and Simon Ostini, cellist, 19. — **ITEMS:** John H. Docking, manager of Poli Theater in Scranton, has been made Pennsylvania representative of Poli Circuit, and will take over management of Wilkes-Barre Theater in conjunction with Scranton house. He will continue to reside in Scranton. — The change in the management of the Wilkes-Barre house will go into effect 23. — M. F. Saunders, recently manager of Poli's Theater in Wilkes-Barre, is to be transferred to a New England theater of the circuit.

READING. — **ACADEMY OF MUSIC:** The Lady Buccaneers to two large and appreciative audiences 13; the most fashionable audience of the present season witnessed this production. — **Madame X** to fair business 14, with matinee; Adelaide French was in the title role; play favorably received. A burlesque of merit was Dante's Daughters, played to good business at both performances 17; a clever olio, sandwiched between two lively burlettas, made up a classy programme. — **ITEMS:** Viola Gerber, of this city, who has been playing in vaudeville under the stage name of Annette Berger, has forsaken the metric of entertainment for serious study. Her father was formerly Mayor of this city. — **Maidie A. Krader**, traveling in vaudeville as a dancing soufette, and Albert G. Dantzer, with James K. Hackett in *A Grain of Dust*, both of this city, were married here. Both were playing on the Pacific Coast and it was the bride's desire to be married in her home town, and as a result the couple traveled 3,000 miles for the nuptials.

LANCASTER. — **FULTON:** White Squaw 14; two fair houses. Dark 16-21. The Major-domo of Aunt Mary 26. — **COLONIAL:** The Lawn Party, Scheek Brothers, Billy Kincaid, Johnny Russell, and pictures 19-21; large houses. — **FAMILY:** Willard's Temple of Music, Frank Long, Four Howards Mabel Elliott, Burns and Barton, Dave Wellington and Schaefer Sisters 16-21 good houses. — **ITEM:** Lancaster Ladies of Elks will repeat their Thanksgiving performance after the holidays, and will also visit Lebanon, Pa.

McKEESPORT. — **WHITE'S:** The Lady Buccaneers; small audiences. Darlings of Paris 21. Dion O'Hare 25. — **ITEM:** Alphonse Smith, the veteran stage hand of White's Theater, and a prominent member of the local T. M. A., has accepted a position with the Western Little Women co. Mr. Smith is an able man and a veteran in the show business. He was with the Barnum and Bailey Circus during their tour of the old country. The local boys wish Smithy much success.

EASTON. — **ORPHEUM:** Maude Adams in *Peter Pan* 9; S. R. O. Alma 14 pleased fair business. The Trail of the Lonesome Pine 23, 24. Human Hearts 25. — **ABLE OPERA HOUSE:** White's Comedy Circus, Four Beaux, Hamilton and Dale, Adams and Conway, Marion Harrison and Onerscoe 16-18. Johnnie Rush, Jr., Elsie Gilbert and co., Belle Myers, Grojean and Maurer the Chamberlains, and Photoplane; capacity business continues.

ALTOONA. — **MISHLER:** Durbar Kinema-



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color pictures 16-21: business fair. Dante's Daughters burlesquers 19: good house. Madame X 25. Kidding 27.—ORPHEUM: James Kennedy and co., business is immense.—ITEMS: The Hahn children were visiting here last week.—Mr. Delano, of Bonale and Delano, acrobats, at Orpheum this week, was injured by a bad fall and act was relinquished from bill.

WILLIAMSPORT.—LYCOMING: Aborn English Grand Opera co. 16 in Madame Butterfly: enthusiastic audience. Madame Marcella Scherich 19.—FAMILY: Specialties and motion pictures: appreciative audiences.—Moving pictures to good houses at the Loric, Orpheum, Grand, City Star, and Hippodrome.

PITTSBURGH.—GAYETY: Midnight performance New Year's Eve for benefit of Sick Fund, Pittsburgh Lodge, No. 37, by Theatrical Mechanical Association. A star from each theater in city will appear.

JOHNSTOWN.—CAMBRIA: The Merry Widow 14: splendid performance, to good business. The Girl of My Dreams 19. The Danite's Daughters 20. The Fortune Hunter 25.

RENOVO.—RENOVO: John W. Vorse's Minstrels: excellent to large and well-attended audience.—FAMILY: Stewart and Raymond's Minstrels: fair, to good attendance.

MEADVILLE.—ACADEMY: The Trail of the Lonesome Pine: good co.; pleased appreciative audience. Himmelein's Associate Players week 23.

WASHINGTON.—GLOBE: Officer 666 scored to good business. Traveling Salesman pleased large audience. Marie Stock co. 16-21.

POTTSTOWN.—GRAND OPERA HOUSE: Madame X, as presented here, pleased good house.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE: Motion pictures of the Vatican and His Holiness Pope Pius X. 16-21, with matinee daily. William Faversham in Julius Caesar 23-25.—COLONIAL: Madame Adler and an all-star Yiddish co. 18. Remainder of week was given over to the Durban in Kinemascope, with lectures by G. V. C. Willis. Robert Lorraine in Man and Superman 23-25.—EMPIRE: The Mysterious Burglar appealed to lovers of melodrama 16-21: good business. Texas 23-25.—KEITH'S: Annual bill known as Ye Olde Timers 16-21 to capacity houses. Included lectures of old songs of Luke Wilson, Golden and Hughes, Dan Mason and co., Harry Le Clair, War and Curran, Hines and Remington, Colonel Sam Holdsworth, Caron and Herbert, Maggie Cline, and Dinkie and Maginty's Racket.—WESTMINSTER: The Behman Show 16-21, followed by the Midnight Maidens.—ITEM: Yale Dramatic Association was at Providence Opera House for one performance 20 in The Fruits of Culture: fair business.

NEWPORT.—OPERA HOUSE: The Nervous Kammerer and Howland, Jaquette, Pierce and Remington. Told Murad, Carl 16-21.—COLONIAL: Moore and Jenkins, Conlon, Johnson and Weaver, Barnett, Kobbins, Theo and Dandies, Clayton and Lennie 16-21.—BIJOU: Good list of Independents 16-21. All houses drew large crowds.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Adelaide Thurston in The Love Affair 16, and Thurston: performances enjoyed by fair audiences. Halsey's African Hunt pictures 23-27.

TENNESSEE.

CHATTANOOGA.—LYRIC: Donald Brian in The Silver Pleased good business 14. Everywoman 25-27. Freckles 27, 28.—BIJOU: The Time, the Place and the Girl: good business 9-14. The 14-16.—ITEM: The Bijou Theater has discontinued vaudeville, and will pit on tabloid musical comedy, giving three performances each day.

MEMPHIS.—LYCEUM: Aborn Grand Opera co.: good attraction: crowded houses. Miss Haines in The Spring Maid 11, 12.—ORPHEUM: High-class vaudeville.

TEXAS.

WICHITA FALLS.—WICHITA: Shepherd of the Hills and Alma, Where Do You Live? gave good shows.—ITEM: Morris and Abe Marcus and M. A. Brit have leased Wichita Theater from Jan. 1 to June 1, 1913, and will change name to the Majestic, and will run vaudeville, two changes a week. Abe Marcus will be new manager: they have closed with Interstate Amusement Co., and will have bookend booking. Under terms new management will play all shows booked for this season and will open with Freckles Jan. 1, 1913.

WACO.—AUDITORIUM: Grace Drew in Alma, Where Do You Live? good co., to biz business. Margaret Anglin in Green Stockings: excellent co., to biz business. Baby Mine: good co., to good business.

EL PASO.—EL PASO: Chocolate Soldier 18, 19.—CRAWFORD THEATER: Albert Taylor Stock co.: crowded houses in A Message from Mars and in the Bishop's Carriage.

DENISON.—OPERA HOUSE: Elks' Minstrels 10, 11. Margaret Anglin in Green Stockings 18.—BROOKS TONE: A Thoroughbred Team 14 pleased good house.

CLARKSVILLE.—OPERA HOUSE: The Bell Hop pleased full houses.

GREENVILLE.—KING OPERA HOUSE: Morgan Stock co.: business light.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: The Prince of Pilsen 12 pleased. Ida St. Leon in Finishing Fanny 13 to light business. Al. H. Wilson in It Happened in Potadam 14 pleased:

business only fair. The Heart Breakers 25, 26.—BIJOU: The Gambler and the Police 16-21: poor. Thomas E. Shum and co. 23-25.—COLONIAL: Ours, the schilling in the Harrison Trio, Faroum and Delmar, Troy and his dog, and pictures 16-21.—EMPIRE: Ollie Mack and co. in Casey Jones pleased big houses 16-21.

NEWPORT NEWS.—ACADEMY OF MUSIC: The Prince of Pilsen: excellent co.: good house. Al. H. Wilson in It Happened in Potadam 17 pleased small house. The Heart Breakers 20.

WASHINGTON.

SPOKANE.—AUDITORIUM: Capacity audiences greeted Edward S. Curtis, and heard his lecture on the "North American Indian." The lecture was supplemented by a series of pictures. The Blue Bird 16-18.—ITEM: The Elks' temple is to be entirely remodeled by the owner, J. W. Withrop, and converted into a modern amusement house. About \$40,000 will be spent in the fitting the building for its new use. Work is to be started immediately upon expiration of Elks' lease in March. The building will contain bowling alleys, billiard rooms, a lodge hall, dance hall, banquet rooms, and a moving picture house. The theater, which will be on the main floor, will be in the shape of an immense grotto, simulating the interior of the mammoth cave of Kentucky, and the stage, with the screen upon which the pictures will be shown, will picture the grotto's entrance. It is planned to give some vaudeville acts also. Mr. Withrop expects to have the changes finished within thirty days after the building is vacated.—E. Clarke Walker, manager of the Pantages Theater, has announced that Santa's Circus will be given for benefit of all poor children of Spokane, including new-born and children of various institutions. It will be a complete performance of vaudeville bill, and will take place morning preceding Christmas. Local society women will act as patronesses.—Receipts of the American Theater were devoted to the erection of a monument incorporating a 16-inch shell, and an air port cover, relics of the battleship Maine. Captain Godfrey Post, of American Veterans of Foreign Service, will be in charge. The Greenhous at the American 16-21. At the American Huron Birken scored in the Grand part in Father and the Horse and balance of American Theater Stock co. gave excellent support.—Announcement is made that the University of Michigan Mandolin and Glee Club will give a concert in Spokane about Jan. 1. The Northern Pacific Railroad is in charge of the tour.—Students of the Lewis and Clark High School scored a success in their first opera. The Captain of the Plymouth, more than 100 participating.

SEATTLE.—MOORE: The Rose of Panama 8-11, matinee 11: was presented by a good co.: fair business. The Lamplight Pacific Coast Grand Opera co. appeared in Carmen 12. Travels 13. Rigoletto matinee 14, and Salome 14, which were thoroughly enjoyed by audiences averaging fair business.—METROPOLITAN: Local talent in The Mystic Rose: creditable performance. METRO: David Faroum 9-15, matinee 12-15: drew fair business.

TACOMA.—THE TACOMA: Polly of the Circus 14, with Elsie St. Leon in title-role, to fair house.—PRINCESS: Dark 8-14.

WEST VIRGINIA.

CHARLESTON.—BURLEW: Seven Hours in New York and the South, Louisiana, Les 100 Paul Gilmore in The Harve 20. Officer 666 25.

WESTON.—CAMDEN: The Travelling Salesman pleased small business.

WISCONSIN.

EAU CLAIRE.—GRAND: Howe's pictures 13, 14: good houses. Marshall's Minstrels 16 canceled. Sarah Bernhardt pictures 19-21. The White Sister 27.

LA CROSSE.—LA CROSSE: David Warfield: packed house. The Littlest Rebel: good house: audience pleased.

WYOMING.

LARAMIE.—OPERA HOUSE: One of the Eight (local) 20.—EMPEROR: Motion picture and vaudeville continues to biz business.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: Calgary Amateur Opera Society in All the Good Boys of Rome. Mr. J. F. Butler, Nellie Irwin, Margarita Hughes, Le Marr and Narraway gave good performance.—ORPHEUM: Vaudeville, Ralph Hera in his songs and Minnie Dwyer and co. in The Man in Front to capacity 12-14.—TRIC: The Toronto Stock co. 9-14 in Human Hearts: good business.—EMPIRE: Excellent vaudeville bill: capacity 12-18.—ITEMS: Colonel Walker is going ahead with his new theater, the foundations of which were laid some time ago. It is rumored that Kiaw and Klinger will lease it. The building is to cost \$50,000.—W. B. Sherman has gone to New York to book attractions for his theater.

LONDON, ONT.—GRAND OPERA HOUSE: Milestones: fine cast and performance to only fair attendance. Aborn Opera co. in The Bolshoi Great Dividing 16-17. The Versailles 19-21. A Romance of the Underworld 23-25.—ITEM: A. J. Small, of Toronto, proprietor of Grand, was in city 15, 16, and settled slight difficulty between the local management and stage hands. While here Mr. Small spoke of the probability of building a two-story addition to the front of the Grand, which will add materially to appearance of building.

WINNIPEG, MAN.—WALKER: Bostonians 23-25. Florence Webster in Naughty Marietta 23-25.—WINNIPEG: Permanent Players in A Bachelor's Houseman pleased good business, closing 14.—ORPHEUM: Mrs. Langtry in The Test 9-14: big business.—EMPEROR: Vaudeville: good.

SASKATOON, SASK.—EMPIRE: The Richard co. in repertoire to good business. The Great Dividing 16-17. The Versailles 19-21. A Romance of the Underworld 23-25.

OTTAWA, ONT.—RUSSELL: The Fortune Hunter 20, 21. Milestones 23-25.—DOMINION: A very good vaudeville bill: billing house at each performance 16-21.

ST. JOHN, N. B.—OPERA HOUSE: Sidney Toler and co. 23 in late success, with matinee Christmas Eve and Saturday 27.—REGINA, SASK.—REGINA: Vaudeville, including Minnie Dwyer and co. in The Man in Front, which greatly pleased.

HALIFAX, N. S.—Academy Players opened tenth week 16 in The Thief: business continues good.

JERSEY CITY'S ATTRACTIONS.

New and Old Plays and Some Realism, Including a Downpour of Rain.

JERSEY CITY, N. J. (Special).—Life's Shop Window was the attraction at the Majestic Theater, 16-21, to good patronage. It is a new play, with an interesting story, handsomely staged and interpreted by a remarkably good company. The first act is a novelty, remarkably realistic, with a cow, geese, doves and a real rainstorm. Alfred Britton is excellent as the husband, while Claudia Lucas is fairly good as his wife. Emory Blunkall, as the friend of the family, is a clever actor, and deserved the curtain calls bestowed upon him. Harry Hughes as an Indian was fine. Maude Grafton as the hard-hearted farmer's wife was capital. Ruth Hayes was also good in a dual role—the farmer's daughter and an Indian girl. Clyde Bates, the Englishman who causes all the trouble, was excellent. Mutt and Jeff, 23-28.

A new company appeared in Are You A Mason? at the Orpheum Theater, 16-21: business remarkably good. Dorothy Shoemaker, the new leading woman, did not have much to do, but she did enough to show that she will be competent when occasion requires it. She has a good stage presence. Bernard J. McOwen, a local favorite, received an ovation, curtain calls and floral tributes. As Frank Perry he was immense. All the parts were well taken care of, and the personnel of the new company consists of Wylie Birch, William Thompson, George McEntee, Frederick Roland, Frank Peck, Harry Wood, Ammetta Ritchie, Beatrice North, Ellen Gurney, Marie Stuart, Maude Elburne and Ruth Barrett. The staging was excellent. Little Lord Fauntleroy, 23-28.

The Academy Stock Company put on Uncle Tom's Cabin at the Academy of Music, 16-21, to crowded houses, and gave a good interpretation. Frank Sembrook has been especially engaged for the name part, and he is good. All the members of the company are on during this presentation. Ben Taggart is George Harris, A. C. MacMillan as Fletcher, Teggie as well acted by Joel Brown, Marks by S. Fred Wagner, Little Alice as Eva, Miss Malloy as Eliza, Miss Williams as Ophelia and Miss Sheldon as Topsy. The scenery is good. New moving pictures are used daily between the acts. The Outlaw's Christmas, 23-28.

High-class bills are being put on at the Monticello Theater, and the business is immense. On the bill, 16-21, were Plenero's band of twenty people, the Pauline Fielding Players, Fern and Travers, Keiling, Fred Heider, the Dublin Trio, Ferns-Bennett Company, the Sampson Trio, Meyers and Meeken, and Bob Ferns.

The Hudson Theater, Union Hill, is doing a fine business, and gives the best of satisfaction. The offering, 14-21, consisted of Minnie Victoria and Company in a very good sketch; John McCloskey and Company in a neat Irish sketch; Harry Breen, the effervescent comedian; Sam Pearl and Dare Roth, Mlle. Rialto, John Fenton's Athletics, Fred and Annie Pelot, and Doctor Poole.

Keith's Theater looked for poor business, 16-21, but the management has been agreeably surprised by the large attendances. Vaudeville is changed twice a week and the pictures are new every day.

The Bon Ton Theater is doing a land-office business with good vaudeville and moving pictures. People are turned away every night.

The Broadway Theater, Bayonne, with-out the slightest exaggeration, has a dandy bill, and the business, 16-21, has been immense. The program offers the Four Florinis, Rows and Clinton, King and Lee, Danny Weston, and Dick and Alice McAvoy.

Melville Hussey, a local favorite, heads the bill at the Bayonne Opera House, 16-21, where business is big. Others appearing were Mosher, Hayes and Mosher, Ida Rose, and Willard Hutchinson and Company in a good sketch.

Lodges of the Masonic fraternity are holding theater parties at the Orpheum Theater during the run of Are You A Mason?

Louis J. Dittmar, orchestra leader of the Majestic Theater, will become a member of Jersey City Lodge No. 24. Theatrical Mechanical Association 22. The annual election of officers will take place on that date.

Charles Dingle will be the new leading man at the Orpheum Theater, opening 23, in Little Lord Fauntleroy.

Two pipers of the New Jersey Highlanders have been honored by being selected to form part of the Scotch pipe band to tour with Harry Lauder in this country. Both men live in this city.

Dick Sweeney, advertising agent of the Broadway Theater, Bayonne, has that city hypnotized.

WALTER C. SMITH.

PLAYS IN CLEVELAND.

CLEVELAND.—OPERA HOUSE: Mme. Simone, famous French actress, 18, for the week. In The Return from Jerusalem, with Arnold Daly as leading man.—COLONIAL: A Modern Eve was the bill at the Colonial. Both Feebles prima donna: large houses.—HURON: Melville and Heath, headliners in their sketch. The Georgia Minstrels: very good. Detective Keen, a dramatic sketch, by Daniel Frohman, also very good. George McKay and John Cantwell, in A Breeze from Broadway: talking, singing and dancing skit. Others on the programme were very good.—CLEVELAND: Over the Hill to the Poorhouse was the offering: large houses.—PROSPECT: Ward and Vokes, in A Run on the Bank: to good houses.—EMPIRE: The Golden Crook Company, in Auto Bugs, a two-act burlesque. The company was headed by Billie Arlington.—STAR: Drew and Campbell's show. The Colonial Belles, a two-act burlesque entitled That Boy Fritz, was the principal offering: lots of fun in performance.

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ON THE BOARDS IN LOS ANGELES.

Dustin Farnham's Ovation in "The Littlest Rebel"—Making Ready for Grand Opera.

LOS ANGELES (Special).—At the Mason 9-14 The Littlest Rebel, with Dustin Farnham in the lead, is playing a week to excellent business. On the opening night Mr. Farnham was given such an ovation that he was compelled to acknowledge the tribute with a few well chosen words.

The Mason announces that owing to the numerous requests and inquiries, the management has secured for a one week's return engagement the wonderful Carnegie Alaska-Siberian motion pictures which created a sensation at this theater a short time past.

The Old Homestead is playing at the Majestic Theater this week 8-14, and notwithstanding the fact that it has been seen here for the past twenty years it is still a paying attraction and is well handled by a competent company.

At Clune's Theater, Pasadena, A Butterfly on the Wheel played its first one night engagement in the West 11 to a very good attendance. It was well received by an appreciative audience. It will be produced at the Majestic Theater in this city very shortly. A strange coincidence is the fact that Francis Nelson, one of the co-authors, is an old-time friend of J. C. Nielson, manager of the theater. These two in their boyhood days were greatly interested in things dramatic and often dreamed that their future would lead them into the theatrical path, which has since been fully realized.

At the Burbank, The Escape, with Florence Stone in the leading role, is playing its seventh week to packed houses.

At the Auditorium 16 for one week, The Great Raymond.

It is with great delight that the public of this city is receiving the advance announcement of L. E. Behymer, manager of the Auditorium, that the Lombardi Grand Opera company will open a month's return engagement commencing 30. The same great orchestra will be in attendance and the following principals have been added to the already large cast: Signorita Regina Vicarino; also Sig. Adaberto and Sig. Bertozzi. In addition to these principals, Sig. Auturo Bovi, at one time a leader in the Metropolitan Theater in New York, will be one of the new directors of the orchestra. Several operas not heard here this season will be sung and, judging from the advanced interest in this engagement, it will be as profitable as the short season recently completed. Mr. Behymer, acknowledged as the greatest musical and dramatic impresario on the Pacific Coast, has recently established a branch office in San Francisco to handle his increased business. The manager of the latter office will be Mrs. E. M. Fite of New York City. Mr. Behymer has the State rights for Maude Powell and Leopold Godawsky.

At the Auditorium 10, Madame Gerville-Beache of New York, contralto, appeared in concert and was enthusiastically received by a splendid audience. She will appear in the symphony orchestra as soloist Friday, 13.

It is rumored about the city that after many months of retirement from the stage, that Dick Ferris has at last announced his intentions to return to the footlights and we shall, most any day, hear that he is to appear in one of the leading roles at the Lyceum Theater.

At the Belasco 8-14, Wedding Bells in its second week played to fair attendance.

At the Lyceum Theater 8-14 The Sign of the Four, a week to fair houses. Willard Mack's play of the West, In God's Country, 15.

The Burbank Stock co. presented 15 for the first time by any stock organization Paul Armstrong's great play, A Romance of the Underworld. In this play Isotta Jewell made her first appearance as leading woman.

Eddie Cook, advance agent for the Ben-Hur company, has been buzzing around the city for the past few days relative to the arrangements for a big production of that drama here in the next few weeks. His trip will carry him north through Fresno and Bakersfield to San Francisco.

DON W. CARLTON.

IMMORAL PLAY IN ST. PAUL.

ST. PAUL (Special).—That newspaper notoriety in regard to a supposedly immoral play will no longer cause a clamor for tickets was very apparent at the Shubert, 8-14, where One Day played to extremely meager returns. The club women of the city, and finally even the mayor, took a hand, and threatened arrest if certain scenes and situations were not eliminated. And yet, in their younger days, these same women applauded similar scenes in Renee de Moray, L'Article 47, Therese Raquin and other plays of the "torrid zone" type, popular at the time. Harry Clay Blaney financed One Day, and the cast included Mario Majeroni, True S. James, Ika M. Diehl, and other well-known players. The company left here for Milwaukee. Minneapolis was not played. James T. Powers scored big in Two Little Brides, 15. Anna Wheaton and Lella Rhodes were captivating as the brides. Catholic Guild, 16. Dark, 17-21. The Brute, 22-28. The Round-Up, with Maelyn Arbuckle, opened to capacity at the Metropolitan, 15-18. David Warfield in The Return of Peter Grimm, 19-21. Man from Home, 22-28. Ballet Classique, Indian Romance, Wonder Kettle, De Witt's Awakening of Toys, Williams and Warner's Clac-

phone, and Charles Olcott's ten-minute comic opera made a decided novelty bill at the Orpheum, 15-21. Suburban Winner was Empress feature, 15-21.—Item: A typographical error in this department two weeks ago made it appear that the Grand would instat stock May 1. The Metropolitan was the house referred to. Scharwenka, the pianist, appeared with the Symphony Orchestra at the Auditorium, 17. JOSEPH J. PFISTER.

"SERVANT IN THE HOUSE" BANQUET.

The Servant in the House Company, which played in Silver City, N. C., on December 7 to a very large and interested audience, was treated to a quail supper, after the performance, by manager Ike London. Victor E. Lambert, who plays the leading character, was especially honored.

DATES AHEAD.

(Continued from page 24.)

ROBINSON CRUSOE GIRLS (Sam Robinson): New York city 23-28, Brooklyn, N. Y., 30-Jan. 4.
ROSE SYDELL (W. B. Campbell): Springfield, Mass., 23-25, Albany, N. Y., 26-28, Brooklyn 30-Jan. 4.
RUNAWAY GIRLS (Peter S. Clark): New York city 19-23, Bridgeport, Conn., Jan. 2-4.
SOCIAL MAIDS (Robt. Cohn): Chicago, Ill., 22-28, Detroit, Mich., 30-Jan. 4.
STAR AND GARTER (Dave Rose): Boston, Mass., 23-25, Springfield 30-Jan. 1, Albany, N. Y., 30-Jan. 4.
TAXI GIRLS (Louis Hartz): Chicago, Ill., 30-Jan. 4.
TROCADEROS (Frank Pierce): Newark, N. J., 23-25, Philadelphia, Pa., 30-Jan. 4.
WINNING WIDOWS (Jacob Goldenberg): Omaha, Neb., 22-28.
WORLD OF PLEASURE (Dave Gordon): Paterson, N. J., 23-25, Hoboken 26-28, Philadelphia, Pa., 30-Jan. 4.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Buffalo, N. Y., 23-25, Scranton, Pa., 30-Jan. 1, Paterson, N. J., 2-4.
AUTO GIRLS (Teddy Simonds): Minneapolis, Minn., 22-28, St. Paul 29-Jan. 4.
BIG REVIEW (Henry F. Dixon): Indianapolis, Ind., 22-28, Chicago, Ill., 29-Jan. 4.
BOHEMIANS (Al. Lubin): Brooklyn, N. Y., 23-28, Newark, N. J., 30-Jan. 4.
CENTURY GIRLS (Walter Greaves): Philadelphia, Pa., 23-25, Brooklyn, N. Y., 30-Jan. 4.
CHERRY BLOSSOMS (Max Armstrong): Detroit, Mich., 22-28, Toronto, Can., 30-Jan. 4.
DAFFYDILS (Arthur Muller): New York city 23-28, Boston, Mass., 30-Jan. 11.
DANDY GIRLS (Charles F. Cromwell): New York city 23-25, Philadelphia, Pa., 30-Jan. 4.
DANTE'S DAUGHTERS (Chas. Taylor): Cleveland, O., 23-28, Cincinnati 29-Jan. 4.
FOLLIES OF THE DAY (Barney Gerard): Brooklyn, N. Y., 23-28, New York city 30-Jan. 4.
GAY WIDOWS (Louis Oberworth): Chicago, Ill., 23-25, Detroit, Mich., 30-Jan. 4.
GIRLS FROM JOYLAND (Sim Williams): Harrisburg, Pa., 25, Altoona 26, Johnstown 27, McKeesport 28, Cleveland, O., 29-Jan. 4.
GIRLS FROM MISSOURI (L. Talbot): Scranton, Pa., 23-28, Paterson, N. J., 29-28, New York city 30-Jan. 4.
GIRLS FROM RENO (James Madison): Baltimore, Md., 23-28, Washington, D. C., 30-Jan. 4.
HIGH LIFE IN BURLESQUE (Chas. Finkel): Milwaukee, Wis., 22-28, Minneapolis, Minn., 29-Jan. 4.
JARDIN DE PARIS (Leo Stevens): Newark, N. J., 23-25, Paterson 30-Jan. 1, Scranton, Pa., 2-4.
LADY BUCCANNERS (H. H. Stronbel): Cincinnati, O., 23-25, Chicago, Ill., 29-Jan. 4.
MERRY MAIDENS (Edw. Schaefer): Chicago, Ill., 22-28, Milwaukee, Wis., 29-Jan. 4.
MISS NEW YORK, JR. (W. F. Fennessy): St. Louis 22-28, Louisville, Ky., 29-Jan. 4.
MONTY CARLO GIRLS (Tom Sullivan): Washington, D. C., 23-28, Allentown, Pa., 30, Reading 31, Harrisburg Jan. 1, Altoona 2, Johnstown 3, McKeesport 4.
MOULIN ROUGE (Omaha, Neb., 22-28, Kansas City, Mo., 29-Jan. 4.
ORIENTALS (W. Cameron): Philadelphia, Pa., 23-28, Baltimore, Md., 30-Jan. 4.
PACEMAKERS (B. B. Patton): St. Paul, Minn., 22-28.
QUEENS OF THE POLICE BERGERE (Counihan and Shannon): New York city 23-28, Brooklyn, N. Y., 30-Jan. 4.
ROSE BUDS (Law Livingston): Toronto, Can., 23-28, Buffalo, N. Y., 30-Jan. 4.
STARS OF STAGELAND (Wm. Dunn): Omaha, Neb., 22-28.
TIGER LILIES (James Weeden): Louisville, Ky., 22-28, Indianapolis, Ind., 29-Jan. 4.
WATSON'S (Dan Guzenheim): Boston, Mass., 16-28, New York city 30-Jan. 4.
WHIRL OF MIRTH (Robt. Gordon): Kansas City, Mo., 22-28, St. Louis 29-Jan. 4.
YANKEE DOODLE GIRLS (Alex. Gorman): Boston, Mass., 23-Jan. 4.
ZALLAH'S OWN (Harry Thompson): Paterson, N. J., 23-25, Scranton, Pa., 26-28, Philadelphia 30-Jan. 4.

HANDS.

FISCHER'S EXPOSITION: Battle Creek, Mich., 25. Aliezan 26, Kalamazoo 27, Three Rivers 28.

MISCELLANEOUS.

ATOP OF THE WORLD IN MOTION (Eastern: Joseph Conoly): New York city until Dec. 25.
ATOP OF THE WORLD IN MOTION (Western: Joseph Conoly): Oakland, Cal., 16-30.
ATOP OF THE WORLD IN MOTION (Joseph Conoly): Sidney, Australia—Indefinite.
CALVE MME.: Des Moines, Ia., 25. Boise, Ida., 27.
FREMSTED, OLIVE, AND RICCARDO MARTIN: Boston, Mass., 29.
GILPIN'S HYPNOTISTS: Strong City, Kan., 22-28, Madison 26-28.
HOUTON, HENRY: Colombo, India, Dec. 1-31.
Bombay Jan. 1-31.
LAUDER, HARRY (William Morris): New York city 23-28.
NORWOODS, HYPNOTISTS: Wellington, New Zealand, Dec. 15-20.
RAYMOND, THE GREAT (Maurice P. Raymond): Tulsa, Okla., 25, Enid 26, Oklahoma City 27, El Reno 28.
THURSTON (Jack Jones): St. Louis, Mo., 22-28, Springfield, Ill., 29-Jan. 1, Peoria 2-4, Chicago 5-Feb. 1.

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): New York city 23-Jan. 11.
"AFFAIRS" OF ANATOL (Winthrop Ames): Chicago, Ill., Dec. 17—Indefinite.
ALIAS JIMMY VALENTINE (Liebier Co.): Philadelphia, Pa., 23-28.
ALICE SMITH: New York city Dec. 30—Indefinite.
ANGELIN, MARGARET (Louis Netherole): Muskogee, Okla., 25 Tulsa 26, Independence, Kan., 27, Wichita 28, Enid, Okla., 29, El Reno 30, McAlester 31, Hot Springs, Ark., Jan. 1, Columbia, S. C., 2.
ARLIS, GEORGE (Liebier Co.): Boston, Mass., Oct. 14—Indefinite.
BABY MINE (William A. Brady): New Orleans, La., 22-25 Atlanta, Ga., 26-Jan. 4, Birmingham, Ala., 5-11.
BABY MINE (Southern): William A. Brady: Athens, Ga., 25, Cartersville 26, Rome 27, Gadsden, Ala., 28, Anniston 30, Cedarburg, Wis., 31, Columbus Jan. 1, Andalusia, Ala., 2, Panama 3, Marietta, Ga., 4, Bainbridge 5, Thomasville 7, Quitman 8.
BACHELOR'S HONEYMOON (Olson and Bradfield): Carroll, Ia., 25, Wall Lake 26, Sac City 27, Bayard 28, Neola 29, Onawa Jan. 1, Des Moines 2, Iowa and Erlanger: Los Angeles, Cal., 23-25.
BEVERLY OF GRAUSTARK (A. G. Delamater): Carthage, Mo., Jan. 5 Joplin 6, Girard, Kan., 7, Iowa 8.
BIRD OF PARADISE (Oliver Morosco): Washington, D. C., 23-25, Baltimore, Md., 30-Jan. 4, New York city 6-11.
BLACKBIRDS (Henry Miller): Buffalo, N. Y., 23-28.
BLAIR, RUONIA (G. H. Nicolai and Adelaide French): Cleveland, O., 23-25, Detroit, Mich., 26, Jan. 4, Chicago, Ill., 5-15.
BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—Indefinite.
BLINN, HOLBROOK (William A. Brady): Savannah, Ga., Jan. 25, 26, Decatur 27, 28, Winthrop, Mass., 30-Jan. 4, Minneapolis, Minn., 6-11.
BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—Indefinite.
BOUGHT AND PAID FOR (William A. Brady, Ltd.): Baltimore, Md., 23-25, Meadville, Pa., 30, Philadelphia Jan. 6-15.
BOUGHT AND PAID FOR (William A. Brady, Ltd.): Kansas City, Mo., 22-28.
BOUGHT AND PAID FOR (William A. Brady, Ltd.): Cincinnati, O., 22-28.
BROWN, GILBERT (Frank A. Brown): Abilene, Tex., 25, Colorado 27.
BRUTE (The Comstock and East, Inc.): St. Paul, Minn., 22-25.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Cleveland, O., 23-25, New Orleans, La., 30-Jan. 4, Lake Charles 5, Beaumont, Tex., 7, Galveston 8.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Cleveland, O., 23-Jan. 4.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Lincoln, Neb., 25-28, Sioux City, Ia., Jan. 1, 2, Lawrence, Kan., 3, Topeka 4, Kansas City, Mo., 6-11.
BURKE, BILLIE (Charles Frohman): New York city Sept. 9-Jan. 4.
BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Los Angeles, Cal., Dec. 16-Jan. 4, Salt Lake City, U. S., 6-11.
BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Easton, Pa., 27, Scranton 28, Kingston, N. Y., 31.
CALL OF THE HEART (Rochester, N. Y., 23-28, Columbus, O., 30-Jan. 4, Lake Charles 5, Beaumont, Tex., 7, Galveston 8.
CHERRY UP (Cecil B. De Mille): New York city Dec. 30—Indefinite.
CHERRY CHARLES (Charles Frohman): New York city Jan. 6—Indefinite.
CLARKE, DELLA (F. Sullivan): Augusta, Ga., 25, Milledgeville 26, Cordele 27, Albany 28, Columbus 30, Americus 31, Macon Jan. 1, Sparta 2, Windsor 3, Athens 4, Cartersville 6, Cedarburg 7.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—Indefinite.
COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—Indefinite.
COMMON LAW (A. H. Woods): Chicago, Ill., 16-25.
CONCERT, THE (David Belasco): Chicago, Ill., Dec. 23-Jan. 4.
CONFESSION, THE (J. T. Pearsall): San Diego, Cal., 25, 28.
CONFESSION, THE (Johnston, N. Y., 27, Gloversville 28.
CONSPIRACY, THE (Charles Frohman): New York city Dec. 23—Indefinite.
COUNTRY BOY (H. B. Harris, Inc.): Toledo, O., 23-28, Cleveland 30-Jan. 4, Akron 6-8.
COUNTY SHERIFF (Wes and Lambert): Chandler, Okla., 25, Tulsa 26, Vinita 30, Tulsa Jan. 1, Holdenville 4, McAlester 6, Atoka 7, Colgate 8.
CRANE, WILLIAM H. (Joseph Brooks): Des Moines, Ia., 25, Sioux City 27, Topeka, Kan., 28, Wichita 30, Oklahoma City, Okla., 31, Jan. 1, Tulsa 2, Muskogee 3, McAlester 4, Ft. Worth 6, Dallas 7, 8.
CROSMAN, HENRIETTA (Maurice Cammell): Columbia, S. C., 28.
DALY, BERNARD (Harry L. Pixler): McKeesport, Pa., 25, Akron, O., 26-28, Waverly, N. Y., 30, Salamanca 31, Oneonta Jan. 1, Syracuse 2-4, Oswego 6, Sodus 7, Newark 8.
DAUGHTER OF HEAVEN (Liebier Co.): New York city Oct. 12-Jan. 4.
DIVORCE QUESTION (Dashiell and MacVittie): Grand City, S. Dak., 25, Bellefourche 26, Deadwood 27, 28, Ft. Robinson, Neb., 30, Alliance 31.
DIVORCE QUESTION (Rowland and Clifford): Ft. Wayne, Ind., 25, 26, Richmond 27, Hamlet, N. C., 28.
DIVORCE QUESTION (Central: Rowland and Clifford): Nashville, Tenn., 23-28.
DREW, JOHN (Charles Frohman): Washington, D. C., 23-28, Brooklyn, N. Y., 30-Jan. 4.
DRONE, THE (Wm. A. Brady, Ltd.): Baltimore, Md., 23-25.
EVERYWOMAN (Henry W. Savage): Albany, N. Y., 23-28, New York city 30-Jan. 4.
EVERYWOMAN (Henry W. Savage): Chattanooga, Tenn., 25, 26, Nashville 27, 28, Birmingham, Ala., 30-Jan. 4.
EXCURSION (Eastern): Henry W. Savage: Rochester, N. Y., 25, 26, Niagara Falls 27, Erie, Pa., 28, Detroit, Mich., 30-Jan. 4.
EXCURSION (Western): Henry W. Savage: Little Rock, Ark., 25, Hot Springs 26, Texarkana, Tex., 27, Shreveport, La., 28, El Paso, Tex., 31.
FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4—Indefinite.
FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 18—Indefinite.
FARNUM, DUSTIN (A. H. Woods): Salt Lake City, U. S., 23-25.
FARNUM, MARSHALL (Messrs. Farnum and Donnesetta): Sioux City, Ia., 25, 26, Mitchell, S. Dak., 27, Sioux Falls 28, Omaha, Neb., Jan. 1.
FARNUM, WILLIAM (A. H. Woods): Kansas City, Mo., 22-25, Cleveland, O., 30-Jan. 4.
FAUST (Manley and Campbell): Elwood, Ind., 25, New Castle 26, Union City 27, Anderson 28, Bluffton 30, Decatur 31, Van Wert, O., Jan. 1, Ottawa 2, Sidney 3.
FAVERHAM, WILLIAM (Leonard J. Gallagher): Providence, R. I., 23-28, Newark, N. J., 30-Jan. 4, Baltimore, Md., 6-11.
FINE FRATERS (H. H. Frasse): St. Louis, Mo., 23-28, Milwaukee, Wis., 29-Jan. 4.
FISKE, MRS. (Harrison Grey Fiske): New York city Nov. 19—Indefinite.
FOOL THERE WAS A (G. D. Johnstone): Springfield, Ill., 25, Terre Haute, Ind., 26, Ft. Wayne 27, 28, Dayton, O., 30-Jan. 4, Youngstown, N. Y., 31.
FORTUNE HUNTER (Cohan and Harris): New Orleans, La., 22-28, Mobile, Ala., 30, Pensacola, Fla., 31, Montgomery, Ala., Jan. 1, Birmingham 2, Knoxville, Tenn., 3, Lexington, Ky., 4, Cincinnati, O., 5-11.
FRICKLES (Central: A. G. Delamater): Nashua, N. H., 25, Gardner, Mass., 26, Franklin, N. H., 27, Concord 28, Keene 29, Bellow Falls, Vt., 31, Barre Jan. 1, St. Albans 2, St. John, Que., Can., 3, Sherbrooke 4, Newport, Vt., 6, Berlin, N. H., 7, Gardner, Me., 8, Helena, Ark., 9, Little Rock 9, Hot Springs 9.
FRICKLES (Southern: A. G. Delamater): Knoxville, Tenn., 25, Rome, Ga., 26, Chattanooga, Tenn., 27, 28, Huntsville, Ala., 30, New Decatur 31, Nashville, Tenn., Jan. 1, 2, Memphis 3, 4, Clarksville, Miss., 6, Helena, Ark., 7, Little Rock 8, Hot Springs 9.
GARDEN OF ALLAH (Liebier Co.): Philadelphia, Pa., 9-28.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Grand Rapids, Mich., 22-25, Quincy, Ill., 26.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Denver, Colo., 23-25.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Easton, Pa., 27.
GIRL FROM RECTOR'S (Wm. Wamsher): Brookfield, Mo., 25, Chillicothe 26, Trenton 27, Jamesport 28.
GIRL OF THE MOUNTAINS (Wes and Lambert): Worcester, Mass., 23-25, Springfield 26-28, Danielson, Conn., 30, Arctic, R. I., 31, Plymouth, Mass., Jan. 3, Nashua, N. H., 4, Gardner, Mass., 6, Clinton 7, Bath, Me., 8.
GIRL OF THE SUNNY SOUTH (W. C. Downs): Cambridge, N. Y., 27, Salem 28, Granville 30, New York city 31, Port Arthur 26, Beaumont 27, Lake Charles, La., 28, Salem, O., 29, Sallenville 27, East Liverpool 28, Monongahela City, Pa., 30, Donora 31, Washington Jan. 1, Wyandburg 2, McDonald 3, New York city 4, Philadelphia 5.
GOOD LITTLE DEVIL (David Belasco): Baltimore, Md., 23-28, New York city Jan. 8—Indefinite.
GOUSE GIRL (Baker and Castle): Paducah, Ky., 25, Mayfield 26, Marion City, Tenn., 27, Cairo, Ill., 28, Murray, Ky., 30, Paris, Tenn., 31, Toledo, Miss., Jan. 2.
GOVERNOR'S LADY (Messrs. Belasco and Elcott): New York city Sept. 5-Jan. 4.
GRAIN OF DUST (Vaughan Glaser): Chicago, Ill., 23-28.
GRAUSTARK (United Play Co.): Kalamazoo, Mich., 25, Battle Creek 26.
GREAT DIVIDE (Messrs. Primrose and McGill): Shoshone, Wis., 25, Oshkosh 26, Portage 28, La Crosse 29, Rochester, Minn., 30, Waseca 31, Winnebago Jan. 1, Blue Earth 2, Alcona, Ia., 3, Albert Lea, Minn., 5, Austin 6, Mason City, Ia., 7.
HACKETT, JAMES K.: Washington, D. C., 30-Jan. 4.
HACKETT, NORMAN (Stair and Nicolai): Toronto, Can., 23-25, Washington, D. C., 30-Jan. 4, Richmond, Va., 6-11.
HAWTREY, WILLIAM: Rochester, N. Y., 23-25.
HILLIARD, ROBERT (Klaw and Erlanger): New York city 24-Jan. 18.
HINDLE WAKES (William A. Brady): New York city Dec. 23—Indefinite.
HIS WIFE BY HIS SIDE (Sydney Rosenfeld): New York city 30-Jan. 4.
HODGE, WILLIAM (Liebier Co.): St. Paul, Minn., 23-28.
HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Mt. Sterling, Ill., 27, Quincy 29, Kirkville, Mo., 30, Macao 31, Chillicothe Jan. 1, Brookfield 2, Revere 3.
HOUSE OF A THOUSAND CANDLES (Western: Primrose and McGill): Burlington, Kan., 25, Altoona 26, Canby 27, Hiram 28, Webb City, Mo., 29, Carthage 30, Lamar 31, Joplin Jan. 1, Springfield 2, Columbus 4, Vinita, Okla., 5, Claremore 6.
ILLINGTON, MARGARET (E. J. Rows): New York city Dec. 23—Indefinite.
IN OLD KENTUCKY (Lift and Dingwall): Galveston, Tex., 25, Port Arthur 26, Beaumont 27, Lake Charles, La., 28.
IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—Indefinite.
IRWIN, MAY (Liebier Co.): Newark, N. J., 23-28.
KELLER, JOHN R.: New York city Nov. 18—Indefinite.
KINDLING (United Play Co.): Pittsburgh, Kan., 25, Joplin, Mo., 26, Fayetteville, Ark., 27, Ft. Smith 28.
KISMET (Harrison Grey Fiske): Detroit, Mich., 23-25, Pittsburgh, Pa., 30-Jan. 4, Buffalo, N. Y., 6-11.
LIFE'S SHOP WINDOW (Chir Gordon): Paterson, N. J., 23-28.
LIGHT ETERNAL: Muncie, Ind., 28.
LION AND THE MOUSE: Easton, Pa., 28.
LITTLE MISS BROWN (William A. Brady): Philadelphia, Pa., 23-Jan. 4.
LITTLE MISS BROWN (A. S. Stern): Cumberland, Md., 25, Winchester, Va., 26, Martinsburg, W. Va., 27, Staunton, Va., 28, Lynchburg Jan. 1, Charlottesville 2, Richmond 3, 4, Norfolk 5, Rocky Mount, N. C., 6.
LITTLE TENDERFOOT (Lae D. Ellsworth): St. Louis, Mo., 23-28.
LITTLE WOMEN (William A. Brady): New York city Oct. 16—Indefinite.
LITTLE WOMEN (Western: William A. Brady): Toronto, Can., 23-28, Guelph, Ont., 30, Brantford 31, Hamilton Jan. 1, 2, London 3, 4.
LORRAINE, ROBERT (Liebier Co.): Providence, R. I., 23-28.
LOTTERY MAN (Merle H. Norton): Fresno, Cal., 25, Exeter 30, Porterville 27, Visalia 28, Coalinga 29, Lamore 30, Bakersfield 31, Santa Barbara Jan. 1.
MACLEAN-HANFORD-TYLER-DROFNAH: Austin, Tex., 21-25, Taylor 26, Waco 27, Corsicana 28, Washburn 30, Greenville Jan. 1, Sulphur Springs 2, Shreveport, La., 3, 4.
MANN, LOUIS (Werba and Luescher): Chicago, Ill., Dec. 23-Jan. 25.
MANTELL, ROBERT B. (William A. Brady): Indianapolis, Ind., 23-28.
MASON, JOHN (Charles Frohman): Boston, Mass., Dec. 23-Jan. 4.
MERHAN, JOHN (Monte Thompson): Kingston, Ont., Can., 23-25, Belleville 27, Lindsay 28, North Bay 31, Sudbury Jan. 1, Sault Ste. Marie, Mich., 3, Chesham 4.
MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—Indefinite.
MILLER, HENRY (Klaw and Erlanger): Boston, Mass., Nov. 4-Dec. 28, Philadelphia, Pa., Jan. 2-5.
MILLION, THE (Henry W. Savage): Grand Rapids, Mich., 25, Kalamazoo 26, Rockford, Ill., 30.
MISSOURI GIRL (Norton and Reith's): Burlington, Ia., 25, Anthon 28, Kearney 30, Pocatello Jan. 1, Dows 2, Brigham, U. S.
MISSOURI GIRL (Eastern: Merle H. Norton): Huron, S. Dak., 25, Ingoton 26, Miller 27, Highmore 28, Gettysburg 30, Faulkton 31, Redfield Jan. 1.
MRS. WIGGOS OF THE CABBAGE PATCH (United Play Co.): Davenport, Ia., 25, Clinton 26, Waterloo 28, Dubuque 29.
NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11-Jan. 4.
OFFICER 666 (Cohan and Harris): Cleveland, Ohio, 23-25.
OFFICER 666 (Middle West: Cohan and Harris): Charleston, W. Va., 25, Portsmouth, O., 26, Chillicothe 27, Senecaville 28, Coshocton 30, Newark Jan. 2, Henderson, Ky., 6.
OFFICER 666 (Southern: Cohan and Harris): Peoria, Ill., 25, Galesburg 26, Streator 27, Ottawa 28.
OFFICER 666 (Western: Cohan and Harris): Milwaukee, Wis., 23-28.
O'HARA, FISKE (Augustus Pitou, Jr.): Minneapolis, Minn., 23-28, St. Paul 29-Jan. 4, Duluth 5-8.
OLCOTT, CHAUNCEY (Henry Miller): Philadelphia, Pa., 21-Jan. 4, Baltimore, Md., 6-11.
OLD HOMESTEAD (Frank Thompson): Syracuse, N. Y., 25, Rochester 26-28, Providence, R. I., Jan. 6-11.
OLD HOMESTEAD (Coast: Frank Thompson): Phoenix, Ariz., 25, Prescott 26, Flagstaff 27, Albuquerque, N. Mex., 28, Santa Fe 30, Las Vegas 31, Trinidad, Colo., Jan. 1, Rocky Ford 2, Victor 3, Colorado Springs 4, Denver 6-11.
OUR WIVES (Jos. M. Gaites): Chicago, Ill., Dec. 22—Indefinite.
PAID IN FULL (Eastern: C. S. Primrose): Hot Springs, Ark., 25, Arkadelphia 26, Stuttgart 27, Waverly 31, Batesville Jan. 1, Jonesville 2, Poplar Bluff, Mo., 3, 1.
PAID IN FULL (Western: C. S. Primrose): Taylor, Tex., 25, Calvert 26, Brenham 27, Flatonia 28, Luling 30, Gonzales 31, Sevin Jan. 1, Otero 2, Shiner 3, Vidor 4.
PAIR OF COUNTRY KIDS (G. Jay Smith): Midland, Tex., 25, Odessa 26, Pecos 27, Carlsbad, N. Mex., 28.
PASSERS-BY (Charles Frohman): Brooklyn, N. Y., 23-28, Newark, N. J., 30-Jan. 4.
PHILIPS, A. AND LEILA SHAW: Detroit, Mich., 23-25, Youngstown, O., 30-Jan. 1, Akron 2-4.
POLLY OF THE CIRCUS (W. E. Flack): Vancouver, B. C., Can., 24-26, Kamloops 27, Revelstoke 28.
PRINCE AND WALK (Liebier Co.): Omaha, Neb., 23-28.
POYNTER, BEULAH (Burt and Nicolai): Buffalo, N. Y., 23-28, Youngstown, O., Jan. 2-4, Cleveland 6-11.
PRICE, THE (Clarence Bennett): Alton, Ill., 25, Louisiana, Mo., 26, Pittsfield, Ill., 27, Hannibal, Mo., 28, Burlington, Ia., 29, Mt. Pleasant 30, Ottumwa Jan. 1, Centerville 2, Knoxville 3, Albia 4.
QUESTION, THE (Wallace Production Co.): New York city Dec. 19—Indefinite.
RACKETTY-PACKETTY HOUSE (Liebier Co.): New York city Dec. 25—Indefinite.
READY MONEY (H. H. Frasse): Brooklyn, N. Y., 23-28, Albany 30-Jan. 1.
READY MONEY (H. H. Frasse): Cleveland, O., 23-28, Canton 30, Akron 31, Youngstown Jan. 1.
READY MONEY (H. H. Frasse and Wm. A. Brady): London, Eng., Aug. 13—Indefinite.
REBECCA OF SUNNYSIDE FARM (Jos. Brooks): New York city 23-25.
ROBARY (Central: Rowland and Clifford): Dunbar, N. Y., 25, Lockport 26, Batavia 27, Geneva 28, Newark Jan. 2, Oswego 4, Watertown 6, Rochester 8.
ROBARY (Central: Rowland and Clifford): Chicago, Ill., Dec. 1-Jan. 4, Terre Haute, Ind., 5, Columbus, O., 6-8.
ROBARY (Coast: Rowland and Clifford): Oakland, Cal., 23-27, Sacramento 28, Marysville 30, Oroville 31, Chico Jan. 1, Red Bluff 2, Dunsmuir 3, Weed 6, Yreka 7, Grants Pass, Ore., 8.
ROBARY (Eastern: Rowland and Clifford): Loganport, Ind., 25, Peru 26, Wabash 27, Frankfort 28, Kokomo 29, Hartford City 31, Anderson Jan. 1, Alexandria 2, Tipton 3, Elwood 4.
ROBARY (Southern: Rowland and Clifford): Asheville, N. C., 25, Anderson 26, Pelzer 27, Greenville, S. C., 28, Laurens 30, Spartanburg 31, Asheville, N. C., Jan. 1, Rutherfordton 2, Morgantown 3, Statesville 4, Charlotte 6, Concord 7, Yorkville 8.
ROBARY (Western: Rowland and Clifford): Reno, Nev., 25, Little Rock 26, Hot Springs 27, Arkadelphia 28, Searcy 30, Newport 31, Batesville Jan. 1, Jonesboro 2, Para-

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Angelo, Tex., 25, Brownwood 26, Lampasas 27,
San Marcos 28, Lockhart 30, Bastrop 31,
Bloss, THOMAS W. (J. W. Welch): Dubuque,
Ia., 25.
ROYAL SLAVE (George H. Bubbs): Stoughton,
Wis., 25, Broadhead 26, Albany 27, Evansville
28, Madison 29, Blue Mounds 30, Ridgeway 31.
ROUND UP (Klaw and Erlanger): Chicago, Ill.,
22-Jan. 4.
RUSSELL, ANNIE: New York city Nov. 11-
Jan. 11.
RUTHERFORD AND SON (Winthrop Ames):
New York city Dec. 24—Indefinite.
SERVANT IN THE HOUSE (Merle H. Norton):
Goldboro, N. C., 25, Newbern 26, Raleigh 27,
Lumberton 28, Rockingham 30, Dunn 31, Wil-
mington Jan. 1, Fayetteville 2.
SHEA, THOMAS E. (A. H. Woods): Richmond,
Va., 23-25, Norfolk 30-Jan. 4.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitt): Palestine, Tex., 25, Marlin 26, Mexia
27, Tazewell 28, Corsicana 30, Waco 31, San
Antonio Jan. 4, 5.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitt): Newark, O., 25, Shelby 26, Mansfield
27, Canton 28, Upper Sandusky 30, Tiffin 31.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitt): Washington, D. C., 23-25, Paterson,
N. J., 30-Jan. 4.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitt): Cedar Rapids, Ia., 25, Marengo 26,
Newton 27, Marshalltown 28, Eldora 30, Car-
roll 31.
SIMONE, MADAME (Lieber and Co.): Chicago,
Ill., Dec. 23-Jan. 10.
SNOW WHITE (Winthrop Ames): New York
city Nov. 7—Indefinite.
SOMEWHERE ELSE (Henry W. Savage):
Ellice, N. Y., 25, Rochester 27, 28.
SOUTHERN, K. H. AND JULIA MARLOWE
(Messrs. Shubert): Pittsburgh, Pa., 23-25,
Louisville, Ky., 30-Jan. 1, Chicago, Ill., 6-15.
SPY, THE (Charles Frohman): Philadelphia,
Pa., Dec. 23-Jan. 4.
STARR, ROSE (H. B. Harris, Inc.): Boston,
Mass., Sept. 2-Dec. 23, Providence, R. I., 30-
Jan. 4, Washington, D. C., 6-11.
STARR, FRANCES (David Belasco): Brooklyn,
N. Y., 23-25.
ST. LEON, IDA: Columbia, S. C., 25.
STOP THIEF (Cohan and Harris): New York
city Dec. 25—Indefinite.
STUMBLING BLOCK (Oscar Graham): Scrutin,
Tex., 25, Yorktown 27, Victoria 28, 29,
Luling 30, 31, Bay City Jan. 1.
TAYLOR, LAURETTE (Olivier Morosco): New
York city Dec. 20—Indefinite.
THELMA (H. W. Link): Galesburg, Ill., 25,
Alexis 27, New Windsor 28, Moline 29, Cam-
bridge 31, Keosauqua Jan. 1, Princeton 3, Men-
dota 4, La Salle 5, Galva 8.
THIEF, THE (Messrs. Primrose and McGillan):
Lansing, Mich., 25, Hastings 26, Charlotte 27,
Jackson 28, Battle Creek 29, La Grange, Ind.,
30, Auburn 31, Leansport Jan. 1, Kokomo 2,
Frankfort 3, Peru 4, Joliet 5, Terra Haute 12.
THIRD DEGREE (Fred Smyth): Joliet, Ill.,
25, Geneseo 26, Sycamore 27, Rockford 28.
TRAIL OF THE LONESOME PINE (Klaw and
Erlanger): New Orleans, La., 23-25, San An-
tonio, Tex., Jan. 6-8.
TRAVELING SALESMAN (H. B. Harris, Inc.):
Akron, O., 23-25, Youngstown 26-28, Buffalo,
N. Y., 30-Jan. 4, Toronto, Can., 6-11.
TRAVELING SALESMAN (Southern: S. A.
Stern): Nashville, Tenn., 23-25.
UNCLE TOM'S CABIN (Washburn): Balti-
more, Md., 23-25, Washington, D. C., 30-Jan.
4, Cincinnati, O., 6-11.
UNCLE TOM'S CABIN (Leon Washburn): Nor-
walk, O., 25, Tiffin 26.
UNCLE TOM'S CABIN (Western: Wm. Kibbie):
Decorah, Ill., 25, Springfield 26, 27, Bloomington
28, St. Louis, Mo., 29-Jan. 4, Danville,
Ill., 5, La Fayette, Ind., 6, Peru 7, Lawrence-
port 8.
WALLER, LEWIS: Toronto, Can., 30-Jan. 4.
WARFIELD, DAVID (David Belasco): Duluth,
Minn., 23-25, Crookston 26, Grand Forks, N.
Dak., 27, Fargo 28, Spokane, Wash., Jan. 4.
WAY DOWN EAST (Messrs. Brady and Grier-
mer): Columbus, O., 23-25.
WHERE THE TRAIL DIVIDES: Louisville,
Ky., 23-25.
WHIP, THE (Comstock and Gast): New York
city Nov. 22—Indefinite.
WHITE SISTER (Albert Patterson): Winona,
Minn., 25, Lake City 26, Eau Claire, Wis., 27,
Menominee 28, Chippewa Falls 29.
WHITE SLAVE (Robt. Campbell): Indianapolis,
Ind., 23-25, Chicago, Ill., 30-Jan. 4, Grand
Rapids, Mich., 5-11.
WHITE SQUAW (J. F. Sullivan): Bluefield, W.
Va., 25, Wytheville, Va., 26, Bristol, Tenn.,
27, Big Stone Gap, Va., 28, Johnson City,
Tenn., 30, Asheville, N. C., 31, Greenville, S.
C., Jan. 1, Spartanburg 2, Concord, N. C., 3,
Sallisburg 4, Greensboro 6, Charlotte 7, Dur-
ham 8.
WHITE SQUAW: Owensboro, Ky., 25, Hender-
son 26, Madisonville 27, Clarksville, Tenn., 28,
Hopkinsville, Ky., 30, Mayfield 31, Paducah
Jan. 1, Paris, Tenn., 2, Jackson 3, Tupelo,
Miss., 4, Anderson 5.
WHITENOR, WALKER (Walter Floyd): San
Francisco, Cal., 22-Jan. 4, Oakland 6, 7, San
Jose 8.
WITHIN THE LAW (A. H. Woods): New York
city Sept. 11—Indefinite.
WOMAN, THE (David Belasco): New Haven,
Conn., 25, Hartford 26-28, Boston, Mass., 30-
Jan. 11.
WOMAN, THE (Western: David Belasco): Ft.
Worth, Tex., 25, Waco 26, Austin 27, San An-
tonio 28, 29.
YEARS OF DISCRETION (David Belasco): New
York city Dec. 25—Indefinite.
YELLOW JACKET (Harms and Selwyn): New
York city Nov. 4—Indefinite.

PERMANENT STOCK.

ACADEMY: Jersey City, N. J.—Indefinite.
ACADEMY: Halifax, Can.—Indefinite.
ACADEMY (William Fox): New York city Dec.
2—Indefinite.
ALCAZAR: San Francisco, Cal.—Indefinite.
AMERICAN: Spokane, Wash.—Indefinite.
AMERICAN THEATRE: Philadelphia, Pa.—In-
definite.
APPEL (Claude Daniels): Niagara Falls, N.
Y., Nov. 11—Indefinite.
AUDITORIUM: Toledo, O., Nov. 25—Indefinite.
BAKER PLAYERS: Portland, Ore.—Indefinite.
BALDWIN-MELVILLE (Walter Baldwin): New
Orleans, La.—Indefinite.
BARRETT PLAYERS: Lima, O.—Indefinite.
BIRCH: North Adams, Mass.—Indefinite.
BISHOP PLAYERS: Oakland, Cal.—Indefinite.
BUNTING, EMMA: Atlanta, Ga.—Indefinite.
BURBANK (Olivier Morosco): Los Angeles, Cal.
—Indefinite.
BURNS: Colorado Springs, Colo.—Indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 31—
Indefinite.
CAMBRIDGE: Cambridge, Mass.—Indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.
—Indefinite.
CHASE-LISTER (Northern: Glenn F. Chase):
Butte, Mont., Nov. 17—Indefinite.

CLEVELAND, ELEANOR: Bridgeport, Conn.—
Indefinite.
COLLEGE: Chicago, Ill.—Indefinite.
COLONIAL (Cortland Hopkins): Charlotretown,
P. R., Can., Nov. 18—Indefinite.
CORBENT: Brooklyn, N. Y.—Indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—Indefinite.
DE DEYN, SEVERIN: Hoboken, N. J.—Indef-
inite.
DRAMA PLAYERS: Lowell, Mass.—Indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—Indef-
inite.
EMPIRE THEATRE: Providence, R. I.—Indef-
inite.
EVANSTON: Evanston, Ill.—Indefinite.
FEALY, MAUDE, AND JAMES DUKIN: San
Francisco, Cal.—Indefinite.
FERRIS, DICK: Los Angeles, Cal., Nov. 24—
Indefinite.
GARRICK: Grand Rapids, Mich.—Indefinite.
GARRICK PLAYERS: Simira, N. Y., Nov. 11—
Indefinite.
GLASER, VAUGHAN: Omaha, Neb., Dec. 8—
Indefinite.
GORDON, RICHARD: Cleveland, O., Nov. 25—
Indefinite.
GOTHAM: Brooklyn, N. Y.—Indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—In-
definite.
GREENPOINT: Brooklyn, N. Y.—Indefinite.
HALL, EUGENIA: Camden, N. J.—Indefinite.
HALL, OPERA HOUSE: New York city—In-
definite.
HATHAWAY'S: New Bedford, Mass.—Indefinite.
HAYWARD, GRACE: Oak Park, Ill.—Indefinite.
HOLDEN (Holden and Edwards): Indianapolis,
Ind., Nov. 18—Indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.
—Indefinite.
HORNE: New Castle, Pa.—Indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—
Indefinite.
JUNEAY (J. B. Reichert): Milwaukee, Wis.—
Indefinite.
KEITH: Portland, Me.—Indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—
Indefinite.
KING, LYNCH: Manchester, N. H.—Indefinite.
KLIMT AND GAZZOLLO: Baltimore, Md.—In-
definite.
KLIMT AND GAZZOLLO: Newark, N. J.—In-
definite.
LAFLORE-LEIGH: Roanoke, Va.—Indefinite.
LORCH, THEODORE: Passaic, N. J.—Indef-
inite.
LYCUM: Allentown, Pa.—Indefinite.
LYCUM (Olivier Morosco): Los Angeles, Cal.,
Nov. 24—Indefinite.
MACKEY-KEMBLE: Omaha, Neb.—Indefinite.
MAJESTIC: Butler, Pa., Nov. 18-Dec. 25.
MAJESTIC: Tonawanda, Kan.—Indefinite.
MALLEY-DENISON (W. E. Mallery): Fall Riv-
er, Mass., Nov. 18—Indefinite.
MALLEY-DENISON: Lawrence, Mass.—In-
definite.
MANHATTAN PLAYERS (G. E. Brown): Tren-
ton, N. J.—Indefinite.
MC DONALD, STOUT: Savannah, Ga.—Indefinite.
MORISON, LINDA: Lynn, Mass.—Indefinite.
MOROSCO (Olivier Morosco): Los Angeles, Cal.,
Dec. 23—Indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—In-
definite.
NORTHAMPTON PLAYERS: Northampton,
Mass.—Indefinite.
OLIVER, OTIS: Rockford, Ill.—Indefinite.
OLYMPIC PLAYERS (R. C. Dorner): Cincin-
nati, O., Nov. 24—Indefinite.
OPERA HOUSE: Paterson, N. J.—Indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—In-
definite.
PARK, ERIC, Pa.—Indefinite.
PARK, WILLIAM: Pittsfield, Mass.—In-
definite.
PAYTON, CORRE: Newark, N. J.—Indefinite.
PEARL (J. G. England): Kansasville, O., Dec.
2—Indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—In-
definite.
PERUCHI-GYPSENE: New Orleans, La.—In-
definite.
PHILLIPS' LYCUM (L. J. Phillips): Brook-
lyn, N. Y.—Indefinite.
POLLS (S. Z. Poll): Bridgeport, Conn.—In-
definite.
POLLS (S. Z. Poll): Waterbury, Conn.—In-
definite.
PRINCESS: Ft. Worth, Tex.—Indefinite.
PRINCESS: Tacoma, Wash.—Indefinite.
PRINCESS (Robert and Getchell): Des Moines,
Ia.—Indefinite.
PROSPECT (Frank Gersten): New York city—
Indefinite.
RICHMOND (De Witt Newing): Stanleton, S.
I.—Indefinite.
SAGE: Milwaukee, Wis., Nov. 3—Indefinite.
SAGE: Minneapolis, Minn.—Indefinite.
SAVOY: Ft. Worth, Tex.—Indefinite.
SEATTLE: Seattle, Wash.—Indefinite.
SPOONER, CECIL (Blauer-Spooner Co.): New
York city—Indefinite.
STANDARD THEATRE (George Arvine): Phila-
delphia, Pa., Dec. 23—Indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—In-
definite.
ST. JAMES THEATRE: Boston, Mass.—In-
definite.
TAYLOR, ALBERT: El Paso, Tex.—Indefinite.
THOMPSON-WOODS: Brockton, Mass.—In-
definite.
TORONTO: Calgary, Can.—Indefinite.
VAN DYKE-PATON: Toledo, O.—Indefinite.
WARRINGTON (Carl W. Hunt): Yonkers, N. Y.
—Indefinite.
WINNING BROTHERS: Milwaukee, Wis.—
Indefinite.
WOLFE: Wichita, Kan.—Indefinite.

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ANGELL'S COMEDIANS: San Saba, Tex., 23-
25.
ATREY (D. Otto Hiltner): Altoona, Pa., 23-
25.
BENNEY, JACK (J. D. Proudlove): Racine,
Wis., 16-24.
BOYER, NANCY (Wm. Morcan): Bradford,
Pa., 23-25.
BRECKENRIDGE: Centralia, Ill., 23-25.
BROWN, KIRK (J. T. Macaulay): Binghamton,
N. Y., 16-24, Corning 30-Jan. 4.
CARLETON SISTERS (Varner and Montgom-
ery): Parkersburg, W. Va., 23-25, Ashland,
Ky., 30-Jan. 4, Portsmouth, O., 6-11.
CHATTERTON, ARTHUR (N. Aspell): Wil-
liamsport, Pa., 23-25.
CHAUNCEY-KIFFER (Fred Chauncey): Olean,
N. Y., 16-25, Bradford, Pa., 30-Jan. 4, Sal-
isbury, N. Y., 5-11.
CHICAGO (Charles H. Rosekam): Washing-
ton, Pa., 23-25, Cumberland, Md., 30-Jan. 4,
Cornellville (W. E. Cornell): Rochester,
Ind., 16-25.
DE WORS, FLORA: Davenport, Ia., 29-Jan. 4.
EARLE (L. A. Earle): Morgantown, W. Va.,
25-Jan. 4.
FRANK, JOHN E. (Clarence Auskin): Sheridan,
Wyo., 23-25.
FRANK: Abilene, N. Y., 23-25.
FRANCY, HELEN (N. Aspell): York, Pa., 23-
25.
HAYES, LUCY ASSOCIATE PLAYERS: Blue
Hill, Neb., 23-25, Edgar 26-28, Chester 30,
23-25.

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HIMMELIN'S ASSOCIATE PLAYERS (Ira E. Harris): Meadville, Pa., 23-28, Batavia, N. Y., 30-Jan. 4.
 KELLY-SHERMAN (H. B. Sherman): Watertown, N. Y., 23-28, Brookline 30-Jan. 4, Huron 6-11.
 KEYS SISTERS (Chester A. Keys): Philadelphia, Pa., Dec. 23-Jan. 11.
 KNICKERBOCKERS (No. 1: E. J. Murphy): Frankfurt, Ind., 23-28, Crawfordville 30-Jan. 4, Paris, Ill., 6-11.
 LA PORTE, MAX (Joe McEnroe): Elkhart, Ind., 23-28, Kalamazoo, Mich., 30-Jan. 4.
 LOCKES, TIE (W. H. Locke): Oxford, Kan., 27-28.
 LONG, FRANK E.: Hannibal, Mo., 23-28, Moberly 30-Jan. 4, Carrollton 6-11.
 LYNN, JACK: Whitehall, N. Y., 23-28, Plattsburgh 30-Jan. 4.
 MAHER, PHIL: Rutland, Vt., 23-28.
 MARKS BROTHERS (J. Marks): Lindsay, Ont., Can., 23-25, Peterboro 26-28.
 OBERGHT (Christy Oberht): Madison, Miss., 25-28.
 PICKERTS FOUR (Willis Pickert): Wilmington, N. C., 23-28, Greensboro 30-Jan. 4.
 SHANNON (Harry Shannon): Sistersville, W. Va., 23-28.
 TEMPEST (J. L. Tempest): Milton, Pa., 23-28, Mt. Carmel 26-28.
 WINNING, FRANK: Janesville, Wis., Jan. 1-3.

OPERA AND MUSICAL COMEDY.

ABARBANEL, LINA (John Cort): New York city Dec. 23—Indefinite.
 ABORN GRAND OPERA (Messrs. Aborn): Muskegon, Okla., 26.
 ABORN GRAND OPERA (Messrs. Aborn): Harrisburg, Pa., 26, Lancaster 26, Lebanon 27, Reading 28, Dover, N. J., 30, Easton, Pa., 31, Allentown Jan. 1, York 2, Hanover 3, Chambersburg 4, Gettysburg 5, Johnstown 7, Greensburg 8, ALMA, WHERE DO YOU LIVE? (Messrs. Royster and Burstein): Plainfield, N. J., 25, Pottstown, Pa., 28, Wilkes-Barre 30, Hazleton Jan. 1, Carbondale 2, Philadelphia 6-11.
 ALMA, WHERE DO YOU LIVE? (C. H. Butler): Corsicana, Tex., 25, Wapakoneta 26, Sherman 27, Denison 28, Bonham 30, Denton 31, Ft. Worth Jan. 1, 2, Durant 3, Ardmore, Okla., 4, Shawnee 5, Oklahoma City 6-8.
 BALKAN PRINCESS: Louisville, Ky., 25-28.
 BERNARD, SAM (A. H. Woods): Detroit, Mich., 23-28, New York city Dec. 30—Indefinite.
 BLACK PATTI (R. Voelckel): Tampa, Fla., 30-28, St. Petersburg 27, Mulberry 28, Orlando 30, New Smyrna 31, Daytona Jan. 1, Palatka 2, St. Augustine 3, Brunswick, Ga., 4, Savannah 5, Charleston, S. C., 6.
 BOHEMIAN GIRL (Atlantic: Messrs. Aborn): Shreveport, La., 25, San Antonio, Tex., 30, 31.
 BOHEMIAN GIRL (Pacific: Messrs. Aborn): Sackinaw, Mich., 25, Bay City 26, Flint 27, Ann Arbor 28.
 BOSTON GRAND OPERA: Boston, Mass., Nov. 26—Indefinite.
 BRIAN DONALD (Charles Frohman): Atlanta, Ga., 25-28, Birmingham, Ala., 26, Montgomery 27, Mobile 28, New Orleans, La., 29-Jan. 4.
 BROADWAY JONES (Cohan and Harris): Denver, Colo., 23-28.
 BUSTER BROWN (Wm. M. Vance): Alliance, Neb., 25, Ft. Robinson 26, Chadron 27, Nehalem 28, Stanton 30, Norfolk 31, Sioux City, Ia., Jan. 1.
 CARL RICHARD AND HATTIE WILLIAMS (Charles Frohman): Boston, Mass., 23-Jan. 4.
 CHIMES OF NORMANDY (Messrs. Aborn): St. Paul, Minn., 29-Jan. 1, Ia., 31.
 CLIFFORD, BILLY (Klaw and Erlanger): COUNTESS COQUETTE (Klaw and Erlanger): New York city Sept. 16-Dec. 28, Baltimore, Md., 30-Jan. 4.
 COUNTESS COQUETTE (Metropolis Opera Co.): Louisville, Ky., 25-28, Indianapolis, Ind., 26.
 DE HAVEN, JAMES (A. H. Woods): Chicago, Ill., Dec. 23—Indefinite.
 DESLAYS, GARY (Messrs. Shubert): Boston, Mass., 9-28, Montreal, Can., 30-Jan. 4.
 ELTINGE, JULIAN (A. H. Woods): Dallas, Tex., 25-27, Ft. Worth 28, San Antonio Jan. 1-3.
 EVA (Klaw and Erlanger): Baltimore, Md., 23-28, New York city 30—Indefinite.
 FERGOUSON, ELSIE (Klaw and Erlanger): Buffalo, N. Y., 23-28, Cincinnati, O., 30-Jan. 4.
 FORTY-FIVE MINUTES FROM BROADWAY (C. A. Burr): Jackson, Miss., 25, Yazoo 26, Greenville 27, Greenwood 28, Vicksburg 30, Monroe, La., 31.
 FOY, EDDIE (Werba and Luescher): Boston, Mass., 23-Jan. 4.
 FRIVOLOUS GERALDINE (Joseph E. Howard): Chicago, Ill., Dec. 22—Indefinite.
 FROLIUS OF 1912 (Rowland and Clifford): Atlanta, Ga., 23-28, Birmingham, Ala., 30-Jan. 4.
 GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Chicago, Ill., 8-28.
 GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—Indefinite.
 GIRL OF MY DREAMS (Jos. M. Gaites): Washington, D. C., 23-28, Baltimore, Md., 30-Jan. 4.
 GORDON, KITTY (Jos. M. Gaites): Chicago, Ill., Dec. 15-Jan. 4.
 GIPSY LORE (A. H. Woods): Indianapolis, Ind., 23-28, Louisville, Ky., 26-28.
 HANBY-PANBY (Low Fields): Springfield, Mass., 25, Providence, R. I., 30-Jan. 4.
 HAPPY HOOLIGAN (Gus Hill): Chicago, Ill., 25-Jan. 4.
 HEART BREAKERS (Mort H. Singer): Richmond, Va., 25, Lynchburg 27, Roanoke 28, Bluefield, W. Va., 30, Bristol, Tenn., 31, Knoxville Jan. 1, Chattanooga 2, New Decatur, Ala., 3, Columbus, Tenn., 4, Nashville 5, 7.
 HITCHCOCK, RAYMOND (Cohan and Harris): Hartford, Conn., 25, Waterbury 26, Meriden 27, Springfield, Mass., 28, Boston 30-Jan. 11.
 HOFFMANN, GERTRUDE (Messrs. Shubert): New York city Nov. 20—Indefinite.
 KEATING AND FLEMING MUSICAL COMEDY: Portland, Ore.—Indefinite.
 KNIGHT AND BEYER'S MUSICAL COMEDY (George Behn): Grand Rapids, Mich., Dec. 1—Indefinite.
 KOLB AND DILL: San Francisco, Cal., Sept. 1—Indefinite.
 LAMBRAND GRAND OPERA: Los Angeles, Cal., Dec. 22-Jan. 18.
 LEWIS, DAVE (Rowland and Clifford): Hamilton, Ont., Can., 25, London 26, Toronto 30-Jan. 4, Rochester, N. Y., 6-8.
 LITTLE BOY BLUE (Henry W. Savage): Philadelphia, Pa., 23-Jan. 18.
 LITTLE MILLIONAIRE (Cohan and Harris): Cincinnati, O., 23-28.
 LOUISIANA LOU (Harry Askin): Columbus, O., 30-Jan. 4.
 MACDONALD, CHRISTINE (Werba and Luescher): Philadelphia, Pa., 23-Jan. 4, Brooklyn, N. Y., 6-8.
 MADAME SHERRY (Messrs. Woods, France and Lederer): Memphis, Tenn., 23-28, Hot Springs, Ark., 30, Tynah, Minn., Jan. 8.
 MADAM SHERRY (Messrs. Woods, France and Lederer): Denver, Colo., 23-28.
 McFADDEN'S FLATS: Lima, O., 25.

MERRY COUNTESS (Messrs. Shubert): New York city Aug. 30-Dec. 28, Brooklyn, N. Y., 30-Jan. 4.
 MERRY WIDOW (Henry W. Savage): Wheeling, W. Va., 25, Cumberland, Md., 26, Hagerstown 27, Harrisburg, Pa., 28, Washington, D. C., 30-Jan. 4.
 MERRY WIDOW (Henry W. Savage): Jamestown, N. Y., 25, Dunkirk 26, Warren, Pa., 27, Hornell, N. Y., 28, Honesdale, Pa., 30, Carbondale 31.
 METROPOLITAN GRAND OPERA (Gallia Gatti-Casazza): New York city Nov. 11—Indefinite.
 MISS NOBODY FROM STARLAND (Mort H. Singer): London, Ont., Can., 25, 26, Hamilton 27, 28, Toledo, O., 29-Jan. 4, Ft. Wayne, Ind., 5.
 MODERN EVE (Mort H. Singer): Sacramento, Cal., 25, 26, Stockton 27, Oakland 28-Jan. 1, San Jose 2, Marysville 3, Portland, Ore., 5-11.
 MODERN EVE (Mort H. Singer): Columbus, O., 25-28, Findlay 30, Toledo 31, Jan. 1.
 MORTIMER STONE AND ELIAS JANIS (Charles Dillingham): New York city Oct. 23—Indefinite.
 MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Jan. 25.
 MUTT AND JEFF (Co. A: Gus Hill): Wichita, Kan., 25, Rocky Ford, Colo., 26, Pueblo 27, Colorado Springs 28, Denver 29-Jan. 4.
 MUTT AND JEFF (Co. B: Gus Hill): Cincinnati, O., 23-28, Louisville, Ky., 29-Jan. 4.
 MUTT AND JEFF (Co. C: Gus Hill): Lexington, Ky., 25, Winchester 26, Mt. Sterling 27, Ashland 28, Ironton, O., 30, Hantington, W. Va., 31.
 MUTT AND JEFF (Co. D: Gus Hill): Jersey City, N. J., 23-28, Springfield, Mass., 30, 31.
 MUTT AND JEFF (Co. E: Gus Hill): Jackson, Tenn., 25, Corinth, Miss., 26, Tupelo 27, Starkville 28, Macon 30, Columbus 31.
 MUTT AND JEFF (Co. F: Gus Hill): Goshen, Ind., 25, Kendallville 26, Angola 27, Marshall, Mich., 28, Albion 29, Tecumseh 30, Monroe 31, Adrian Jan. 1.
 NAUGHTY MARIE (Arthur Hammerstein): Spokane, Wash., Jan. 5, 6.
 NEWLYWEDS (Leifer-Bratton Co.): Columbus, O., 22-28.
 OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—Indefinite.
 PASSING SHOW OF 1912 (Messrs. Shubert): Buffalo, N. Y., 23-28.
 PEARL OF HOLLAND (F. Norcross): Pottstown, Pa., 25, Mahanoy City 26, Freeport 27, Sunbury 28, Bellefonte 30, Emporium 31, Kane 1, Ridgway 2, 3, Marcy 5, Titusville 4, Dubois 6, Clearfield 7, Indiana 8.
 PINK LADY (Klaw and Erlanger): Muskegon, Okla., 27, Hot Springs, Ark., 31.
 PINK LADY (Klaw and Erlanger): Pittsburgh, Pa., 23-28, St. John, N. B., 30-Jan. 4.
 POWERS, JAMES T. (Messrs. Shubert): Milwaukee, Wis., 25-28, Indianapolis, Ind., 30-Jan. 4, Kansas City, Mo., 6-11.
 PRINCE OF PILAKS (Henry W. Savage): Lynchburg, Va., 25, Winston-Salem, N. C., 26, Durham 27, Raleigh 28, Wilmington 29, Fayetteville 30, Charlotte 31.
 QUAKER GIRL (Co. B: H. B. Harris, Inc.): Philadelphia, Pa., 23-Jan. 18.
 QUAKER GIRL (Co. B: H. B. Harris, Inc.): Portland, Ore., 25-28, Seattle, Wash., 29-Jan. 4, Tacoma 5, 6, Victoria, B. C., Jan. 7, 8.
 RED ROSE (John C. Fisher): Oshkosh, Wis., 25, Prosser 26, Springfield 27, Brimham 28, Ogdun 29, Salt Lake City 30-Jan. 1, Laramie, Wyo., 3.
 RING, BLANCHE (Frederick McKay): Kansas City, Mo., 25-28, Des Moines, Ia., 30, Waterloo 31, Dubuque Jan. 1, Milwaukee, Wis., 2-4, La Crosse, Wis., 5-7.
 ROBIN HOOD (Daniel V. Arthur): St. Louis, Mo., 23-28, Louisville, Ky., 30-Jan. 1, Columbus, O., 3, 4, Indianapolis, Ind., 6-8, Milwaukee, Wis., 9-11.
 ROSE MAID (Co. A: Werba and Luescher): Toronto, Can., 23-28, Buffalo, N. Y., 30-Jan. 4.
 ROSE MAID (Co. B: Werba and Luescher): San Francisco, Cal., 16-Jan. 4.
 ROSE OF PANAMA (John Cort): Calgary, Alta., Can., 23-28, Edmonton 29-28, Utica, N. Y., 30-Jan. 1, Regina 2, 3, Brandon, Man., 4, Winnipeg 6-11.
 SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—Indefinite.
 SCHEFF, FRITZ (Jos. M. Gaites): Goshen, Ind., 25-28.
 SCHOOL DAYS: Columbia, S. C., 26.
 SEVEN HOURS IN NEW YORK (Wee and Lambert): Timon, O., 28, Ashland 30, Mansfield 31, Newark Jan. 1, Coshocton 4.
 SHERIDA ENGLISH OPERA: St. Louis, Mo., 23-28, Decatur, Ill., Jan. 1.
 SIDNEY, GEORGE (A. W. Herman): St. Joseph, Mo., 25-28, Des Moines, Ia., 29-Jan. 4, Sioux City 5, 6, Fremont, Neb., 7, Lincoln 8, SIOUXVILLE ELKS (Henry W. Savage): New York city 25, Rochester 27, 28, Buffalo, 30-Jan. 4.
 SPRING MAID (Co. B: Werba and Luescher): Nashville, Tenn., 25, 26, Decatur, Ala., 27, Birmingham 28, Gradenas 29, Atlanta, Ga., 30, Decatur, Ill., Jan. 1.
 SPRING MAID (Co. C: Werba and Luescher): Salem, Mass., 25, Haverhill 26, Concord 27, Keene, N. H., 28, Portland, Me., 30, 31.
 SUN DODGERS (Low Fields): Boston, Mass., 23-Jan. 4, Providence, R. I., 6-11.
 SWEEPSTAKE GIRL IN PARIS (M. Kilroy): Quincy, Ill., 25, Keokuk, Ia., 26, Burlington 27, Decatur, Ill., Jan. 4.
 THREE TWINS (Phillip H. Niven): Norfolk, Va., 23-28, Richmond 30-Jan. 4, Atlanta, Ga., 6-11.
 TONY MUSICAL COMEDY: Hanover, Pa., 25-28.
 TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—Indefinite.
 UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—Indefinite.
 VAN, RILEY B. (Strair and Havlin): Dayton, Ohio, 23-28, Cincinnati 29-Jan. 4, Indianapolis, Ind., 6-11.
 WARD AND VOKER (Strair and Nicolai): Pittsburgh, Pa., 23-28, Philadelphia 30-Jan. 4, Norfolk, Va., 6-11.
 WEBER AND FIELDS: New York city Nov. 31—Indefinite.
 WINTER GARDEN REVUE (Messrs. Shubert): New York city Nov. 20—Indefinite.
 ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 31-Jan. 4, Boston, Mass., 6—Indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Sunbury, Pa., 21-25, Towanda 26, Waverly, N. Y., 27, Oswego 28, Cortland 29, Oneida 31, Rome Jan. 1, Ilion 2, St. Johnsville 3, Gloversville 4, Johnstown 6.
 DE RUE BROTHERS: Mt. Pleasant, Mich., 25, St. Louis 26, Schenewald 27, Vassar 28.
 DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.
 EVANS, GEORGE HONEY BOY: San Antonio, Tex., 24-26.
 FIELD, AL. G. (Edward Conrad): Dayton, O., 25, Muncie, Ind., 26, Indianapolis 27, 28, Springfield, O., 30, Newark 31.

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AL REEVES'S: New York city 23-Jan. 4, Bridgeport Conn., 2-4.
 AMERICAN BEAUTIES (Ed. E. Daley): Albany, N. Y., 23-28, Worcester, Mass., 26-28, Boston 30-Jan. 4.
 BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Philadelphia, Pa., 23-28, Baltimore, Md., 30-Jan. 4.
 BEHMAN (Jack Singer): Boston, Mass., 23-28, New York city 30-Jan. 4.
 BEN WELCH'S (Jacob Lieberman): Toronto, Can., 23-28, Buffalo, N. Y., 30-Jan. 4.
 BON TONS (Jesse Burns): Washington, D. C., 23-28, Pittsburgh, Pa., 30-Jan. 4.
 BOWERY (Geo. H. Harris): Philadelphia, Pa., 25-28, New York city 30-Jan. 11.
 COLLEGE GIRLS (Max Spencer): Brooklyn, N. Y., 23-28, New York city 30-Jan. 4.
 COLUMBIA (Frank Burns): New York city 23-28, Paterson, N. J., 30-Jan. 1, Hoboken 2-4.
 CRACKER JACKS (Bob Manchester): Pittsburgh, Pa., 23-28, Cleveland, O., 30-Jan. 4.
 DAZZLERS (Chas. B. Arnold): Cincinnati, O., 23-28, Louisville, Ky., 30-Jan. 4.
 DINKENS STOCK (Sol. Meyers): New Orleans, La.—Indefinite.
 DRAMLANDS (Dave Marion): Cleveland, O., 23-28, Toledo 30-Jan. 4.
 GAFFITY GIRLS: Kansas City, Mo., 23-28, Omaha, Neb., 30-Jan. 4.
 GAY MASQUERADERS (M. Messing): Baltimore, Md., 23-28.
 GINGER GIRLS (Manny Rosenthal): St. Louis, Mo., 23-28, Kansas City 29-Jan. 4.
 GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Montreal, Can., 23-28, Albany, N. Y., 30-Jan. 1, Worcester, Mass., 2-4.
 GIRLS FROM HAPPYLAND (Low Hurlitz): Rochester, N. Y., 23-28, Syracuse 30-Jan. 1, Utica 2-4.

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GOLDEN CROOKS (James Fulton): Toledo, O., 23-28, Chicago, Ill., 29-Jan. 4.
 HARRY HASTINGS: Syracuse, N. Y., 23-28, Utica 26-28, Montreal, Can., 30-Jan. 4.
 JOLLY FOLLIES (A. E. Jones): Louisville, Ky., 23-28, St. Louis, Mo., 30-Jan. 4.
 KNICKERBOCKERS (Louis Robie): Hoboken, N. J., 23-28, Paterson 26-28, Newark 30-Jan. 4.
 LOVE MAKERS (Sam Howel): Brooklyn, N. Y., 23-28, Rochester 30-Jan. 4.
 MIDNIGHT MAIDENS (W. S. Clark): Providence, R. I., 23-28, Boston, Mass., 30-Jan. 4.
 MOLLIE WILLIAMS (Phil Isaacs): Chicago, Ill., 23-28, Cincinnati, O., 30-Jan. 4.
 QUEENS OF PARIS (Joseph Howard): Detroit, Mich., 23-28, Toronto, Can., 30-Jan. 4.
 (Continued on page 31.)

MOTION PICTURES

COMMENT AND SUGGESTION

THE Folks Moving Picture Ordinance has been passed by the New York Board of Aldermen with a censorship amendment that may kill the entire bill. In fact, there are grounds for supposing that the aldermanic leaders in the fight for the amendment had the ultimate death of the ordinance in view. The Mayor may use his veto power to kill the entire measure, and again he may strike out the section concerning censorship and allow the rest to stand—an action that seems desirable. Many well meaning people appear to have made a serious mistake in urging an amendment that is intended to place the censorship of films in the hands of the Board of Education. Unintentionally they have aided those who would like to see the Folks ordinance defeated, and have not assisted in solving the censorship problem, for the chances of the bill in its present form becoming a law, are slim, indeed.

Present conditions are far from ideal and the makers of pictures recognize this themselves, but they are by no means as bad as alarmists would have us suppose. For instance, it is the veriest rot to blame pictures for many of the crimes placed at their door. A weakling attempts robbery. Before attempting the robbery he had visited a motion picture theater and had seen a Western photoplay; hence was incited to crime. Some would argue from grounds about as tenable as these that bad men of the West should not be permitted in pictures. As has been said many, many times before, to bar all subjects that might be harmful to a depraved mind would be to hopelessly restrict the material open to scenario writers, and impose limitations that neither the stage producer, nor the publisher is forced to contend with. It is the business of a censorship board, however, to see that films, immoral or harmful in the judgment of normal men and women, competent to decide, are not released.

The Woman's Political League approved of the Folks ordinance so far as it pertains to building requirements, but objected to this clause:

"The Bureau of Licenses shall inspect, subject to the authority of the Mayor, the character of exhibitions in motion picture theaters and shall report to the Mayor any offense against morality, decency or public welfare contained in said exhibitions." The league insisted that a municipal board should be appointed to censorize all pictures before they are distributed. On



CLARA KIMBALL YOUNG,

In "The Little Minister," a Three-Reel Vitagraph Picture to Be Released Jan. 13.

the other hand Alderman Folks is quoted as expressing the belief that ordinances relative to censorship should be considered separately from those regarding theater buildings. He then goes on to say "In the meantime it would be interesting to know whether or not those advocating censorship have caused any arrests for immoral, indecent, or improper pictures, and, if so, what the decisions of the court have been. This is the remedy, and the penalties are severe. It would seem that there should be some proof that the existing laws are inadequate."

Alderman Folks had common sense on his side when he made that statement. How many of those who prate of the immoral influence of pictures can come down to specific facts and name pictures that bear the sanction of the National Board of Censorship and still are of such a nature as to merit the condemnation of fair minded people? What new checks would they place on the subject matter to be treated in pictures, and what reason is there for supposing that a Municipal Board would show better judgment than one composed of men and women, who are sufficiently interested in the work to volunteer their services, or at best receive a small remuneration. Some objections to a Municipal Board when the "system" is in good working order are too obvious to require mention.

But granting all this the fact remains that the present supervision of films is by no means ideal, either from the viewpoint of the producer, or the public and the best interests of the manufacturers will be served if they unite in bringing about a method that will cope more effectually with the increasing output of pictures. Even the most critical are not apt to take exceptions to the releases of the standard companies, whose product, needing censorship the least, is the most thoroughly censored. One trouble with the present arrangement, and it is a trouble that seems bound to increase with the ever-growing number of makers of so-called feature films, is that some of the pictures shown in the cheaper theaters have not been viewed by any censorship board, whatsoever. Just so

long as this is the case the good and the bad must expect to suffer alike at the hands of indiscriminate critics.

As to the enforcement of the law relative to children under sixteen years of age being admitted to theaters, that, of course, is a question apart from censorship. The law is being evaded every day and frequently through no fault of the managers of theaters. In some neighborhoods in New York children make a practice of waiting outside picture houses until they find some adult kind enough to escort them beyond the door. A manager cannot be held responsible if children find access to a theater by these means. But after all, the parents are chiefly to blame, for thoughtless mothers who have no one with whom to leave their children, frequently take their entire youthful family to the theater. Naturally the influence is exciting and harmful to immature imaginations, but manufacturers can hardly be expected to limit their output to that which will be beneficial to the very young.

Perhaps the arrangement to which producers look as most likely to solve their difficulties is the formation of a censorship board genuinely national in scope. If the verdict of such a board were recognized throughout the country, picture makers would not be subjected to the arbitrary rulings of officials appointed in various cities. Under existing conditions a picture may be accepted in New York and rejected in Chicago, or some other place that has a municipal censorship. Obviously, a concentration of power in truly competent hands is much to be desired.

THE FILM MAN.

KAISER A PICTURE ENTHUSIAST.

The Kaiser is the latest recruit to the growing ranks of picture enthusiasts in Germany. He has had a motion picture theater built in the Potsdam Palace and dedicated it last week with a performance for the benefit of a distinguished company of military and political guests.

The cinematograph industry is so grateful to the Kaiser for his imperial patronage that it has just issued a handsome volume called "The Kaiser on Film" as a Christmas book, which is also intended to commemorate his Majesty's silver jubilee in 1918. The book is handsomely gotten up with reproductions of motion pictures, showing the Kaiser in the midst of all his varied activities.



HARRY BENHAM AND FAMILY.
They All Appear in Thanhouser Pictures.



CHARLES K. FRENCH,
Pathe Director with his Favorite Horse, "Duchess."

EDISON COMPANY ARRIVES.

J. Searle Dawley at Head of Company That Locates in Los Angeles.

LOS ANGELES (Special).—The metropolis of the Southwest welcomed J. Searle Dawley and an Edison Company last week. With Mr. Dawley are A. J. Rothermel, Ben F. Wilson, Charles Sutton, James Gordon, Richard H. Neill, and Frederick Ritter. The company played or gathered pictures during the entire trip from New York, which began many weeks ago. Scenic and educational pictures of many cities and States are included.

While here the Edison camera will parade the business and residence streets of Los Angeles, the film to be a regular release, with others of similar character.

William A. Paley, pioneer camera man in America, who has suffered from an injury to his foot since last April, being confined to his bed in a hospital, has lost that member through amputation. Paley, "father of cameradom," and beloved by craftsmen in every part of the country, expended his last dollar while confined by accident, long since, and only the contributions of open-hearted actors and other friends have seen him through thus far. Fred Mace has been one of the most instrumental in caring for the veteran, who is more than sixty years of age. Then there is the wife in the case. Here is a cause which calls for sympathy and aid. There is no such thing as charity

making daily flights with various aviators. Many of these flights were prearranged as part of a motion-picture play which the Selig Company was then producing.

KALEM HAS BIG PLANS.

Stars in Foreign Company Head Organization Operating in Jacksonville, Fla.

With the foreign organization that gained fame by its production of *From the Manger to the Cross*, as a nucleus, the Kalem Company has formed a company which is in Jacksonville, Fla., turning out two and three reel features, in addition to regular releases. Alice Hollister, who played Mary Magdalene, and Robert Vignola, cast in the role of Judas, have joined Director Buel in Jacksonville, and a company of high quality has been engaged in their support.

The players are receiving the hearty support of the Jacksonville Board of Trade and other organizations interested in the accurate production of historical pictures in places where events transpired. Particular enthusiasm has been aroused by the making of Shenandoah pictures that, according to reports, will present some remarkably realistic battle scenes.

In addition to the Southern organization, there will be a Kalem company in New York, and during the coming months much may be expected of the output bearing the Kalem mark.

ern motion picture theaters on the mezzanine floor of the New Grand Central Palace, and in these theaters install every device to make an ideal moving picture theater.

The plan will give an opportunity to 20,000 exhibitors from all over the world to see the very latest in theatrical construction and inner decorations appertaining to the motion picture industry. The idea is to have the latest ventilating systems installed, the best lighting effects, the most comfortable chairs, the best projecting machines, the recognized leading screens, and everything that will make the motion picture theater pleasing to the public.

A copy of the prospectus and a diagram of floor space will be sent on application to F. E. Samuels, secretary of the committee, Fourth Avenue and Fourteenth Street, New York city.

By a special act of Congress, all articles imported from foreign countries to the Grand Central Palace for exposition purposes will be admitted absolutely free of all duties.

DYER HEADS GENERAL FILM COMPANY

Frank L. Dyer recently was elected president of the General Film Company, and is now the active executive head of that organization. Mr. Dyer resigned as president of the Thomas A. Edison Company, Inc., to devote his entire time to the General Film Company, as he believed there was greater opportunity and a broader field

of censorship is legislated into power; not a board composed of raw college students, tea drinkers and old maids, but a board composed of mothers, fathers, practical men and women, who are paid by the commonwealth to do a public service, to stamp out absolute immorality and absolute vulgarity that is flashed on the screens solely to entertain the morbid. There's a marked difference between matters of "taste" and "immorality." Manufacturers welcome criticism and censorship, but they will not tolerate the vagaries of meddling hypocrites.

"THE VITAGRAPH GLOBE TROTTERS"

Make Their "Get-Away" in Defiance of Superstition—The Number "13" Haunts Them.

A tramp made application at a farmhouse for work. The farmer, after providing him with a generous meal, told him he could get busy on the woodpile. The gentleman of leisure looked up at the calendar and said: "I am very sorry boss, but I couldn't think of starting work on the thirteenth of the month. It is an unlucky day!"

"The Vitagraph Globe Trotters," who are now making a tour of the world, are not believers in signs. If they are, they certainly defy tradition and throw superstition to the winds. They were conceived on Friday, June 13. Some of the "Trotters" left New York on Friday, the 6th, the balance on Saturday,



HERD OF LONG HORNED MEXICAN STEERS USED BY UNIVERSAL COMPANY. These Animals Are Valuable Assets to Many of the Western Pictures Being Released.

among brothers. Those who feel their obligation may respond to Mr. Mace, 305 South Union Avenue, Los Angeles.

Incidentally the Reel Club was 115 strong at its third meeting, with more applications coming in. A clubhouse now is sought.

The Thanhouser and Majestic soon will have companies here, to make the total forty-two. The old Imp studios at 651 Fairview Place, this city, has been leased. Lucius A. Henderson will direct the Thanhouser Company.

Rollin S. Sturgeon, manager and director of the Western Vitagraph, has gone to visit his parents in Wisconsin. He is accompanied by his new bride, former Edna Fisher, film star. Mr. Sturgeon will return about Jan. 1. W. E. WING.

WILL MAKE DANGEROUS FLIGHT.

Kathryn Williams, of the Selig Company's Western studios, plans to fly to Catalina Island from Los Angeles. For some time past Miss Williams, who is an aviation enthusiast, has been taking instructions in handling flying machines from Glen Martin, who is giving demonstrations now at Los Angeles.

The flight planned is, at best, exceedingly dangerous, and no one has yet been successful in navigating it. The peculiar coast formation of the famous island, which lies some fifty miles west of San Pedro, or Port Los Angeles in the Pacific Ocean, precludes any possibility of landing on its shores. Therefore, any aviator attempting the flight must plan to circle the island and return again to mainland, unless he cares to run the chance of totally destroying the frail craft on the rocky crags that form the island shore line. Miss Williams first became interested in aviation during the big aviation meet in Chicago last September, when she won much notoriety by

EXPOSITION COMMITTEES.

Plan to Have All Latest Devices Pertaining to Motion Pictures at Grand Central Palace.

It was but a short time ago that the New York branch of the M. P. E. L. of America decided to hold an international exposition of the motion picture art, in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America. With this object in view, the following members were appointed as committees to manage what will be known as the First International Exposition of the Moving Picture Art, at the New Grand Central Palace, New York city, July 7, to 12, 1913:

The General Committee consists of Frank Tichenor, chairman; F. E. Samuels, secretary; L. F. Blumenthal, treasurer, and M. Needle, L. Rosenthal, J. King, B. E. Cornell, and S. H. Trigger, president, ex-officio. The Advisory Committee is made up of Sidney Ascher, chairman; H. L. McNabb, secretary; E. Valenc, A. Bauernfreund, Grant W. Anson, M. J. Goldfarb, M. L. Fleischman, R. M. Davidson, G. F. Wright, William Douque, A. N. Wolff, E. N. Day, and R. C. Whitten.

A number of show promoters have endeavored to buy the exhibitors' franchise, but the committee has refused to allow any one to handle the proposition and will run it from the offices of the Exposition Committee, on the second floor of the German Bank Building, Fourth Avenue and Fourteenth Street, New York city.

Space on the main floor of the New Grand Central Palace will be sold to manufacturers of all articles pertaining to the motion picture industry at \$2 per square foot for preferred positions and \$1.50 for the remainder.

A novel plan has been suggested by Mr. Samuels, which will undoubtedly be used to advantage. He suggests building four mod-

ern motion picture industry, though his relations with Mr. Edison still remain cordial.

Mr. Dyer has already begun active work in his new office, bringing to that organization the benefit of his legal training, an exceptional business experience and an intimate knowledge of the motion picture business that few possess.

The General Film Company, with its many branches throughout the United States and Canada, and its remarkable organization, had need of a man of the scope and capacity of Mr. Dyer.

MME. BLACHE ADVISES CARE.

Does Not Object to Censorship If Right People Are Appointed to Board.

Madame Alice Blache, president of the Solax Motion Picture Company, known as the only woman of prominence manufacturing and producing moving pictures, said in discussing the Dowling amendment to the Folks ordinance placing all films under the supervision of the Board of Education:

"Before making serious changes, the manufacturers of films should be given an opportunity to be heard. A board of censorship should be composed, in addition to the members of the Board of Education, of practical business men and film manufacturers. The exercise of a rigid censorship would work considerable harm, and a reaction after too much censorship is likely to ruin the industry."

"At this time, when pictures are being shown in schools and colleges, and when the classics and exact scientific operations are flashed on the screen, when real dramas and operas are shown, it is about time folks stopped throwing the harpoon into the hide of the moving-picture manufacturers; it is about time that a real board

the 7th, making a total of thirteen; leaving on the 213 train, and one of the company was assigned to lower 13 in the Pullman. They left San Francisco for Hawaii on Friday, December 13. They had twenty-six pieces of baggage, which divided by two makes thirteen.

They will take steamer from Nagasaki for Shanghai on Monday Jan. 13, 1913. They will reach Hongkong on February 13, 1913, and call at Aden on their way to Port Said on Wednesday, March 13, 1913.

They are expected to turn homeward on Friday, June 13, 1913, and will probably arrive in New York city on Saturday, Sept. 13, 1913.

With this record of thirteens, the Vitagraph Globe Trotters will all be eligible to the "Thirteen Club," and should occupy the seats of honor.

Those who are doing the Vitagraph globe trotting are William Ranous, director; William Smith, business-manager; Maurice Costello, Mrs. Costello, Dolores and Helen Costello, James Young, Clara Kimball Young, Eugene F. Mullen, scenario editor, and Harry L. Keepers, camera man.

Five of the trotters have thirteen letters in their names: William S. Smith, William Ranous, Eugene F. Mullen, Harry L. Keepers, and Helen Costello.

Count them! Just thirteen letters in "Globe Trotters."

AFRICAN HUNT PICTURES AT BIJOU.

The Paul J. Rainey African Hunt Pictures continue at the Bijou Theater, where they are delighting large audiences with their wonderful exposition of wild animal life in British East Africa. As a Yuletide entertainment for children they should be particularly attractive. The story of this hunt, which entailed an expenditure of \$250,000, is graphically told by pictures and lectures.

HELEN GARDNER AS HAMLET.

Motion Picture Version of Play to Be Presented in Five Reels.

The big picture Cleopatra, produced by Helen Gardner's company, has already met with such success that she has decided to devote the most of her time hereafter to large works of this nature. Charles L. Gaskill states that the next production by Miss Gardner's company will be a five-reel presentation of Hamlet, in which Miss Gardner herself will play the part of Hamlet. The same care and patience that contributed to make Cleopatra the excellent production it is will be similarly expended on the production of Hamlet. Sneaking of the difficulties presented by Hamlet to effective motion picture purposes, Mr. Gaskill said:

"Although it is well known that the basic action of Hamlet is really melodramatic, nevertheless the reason Hamlet is so great a play is due not to its action, or objective interest, but rather to its abstract interest. Here is where the difficulty arises in turning Shakespeare's immortal play into a motion picture. The difficulty with the motion picture writer is always to indicate the motive which moves the character. This can be done only by action in pictures, supplemented, of course, by a judicious use of interscriptive matter. And I don't think there is a play that offers so many obstacles to motion pictures as Hamlet, for the reasons indicated. Nevertheless, I think I can safely predict that much of the poetic and abstract beauty of Hamlet will be incorporated in our picture. I have in mind, of course, this very gratifying fact that Miss Gardner herself is a young woman not only of tremendous intellectual capacity, but whose sympathetic nature is extremely responsive to such demands as will be made upon her by the character of Hamlet. She, by her art, will be able to vivify Hamlet in motion pictures. No more ambitious work has been undertaken in the motion picture art than this we have before us."

THEY GUESS MISS STONEHOUSE.

Ruth Stonehouse, leading lady of the Essanay Company, has proven herself quite a popular photoplay actress in Memphis, Tenn. Recently the manager of the Majestic Theater in that city offered a prize to any patron of the theater giving the name of the person whose photo appeared on the cover of the week's program. Everybody guessed, and guessed right. There wasn't one mistake. The names of the guessers were put in a box and one was selected. The lucky person won the prize. The picture was of Miss Stonehouse.

LUBIN RETURNS FROM ABROAD.

Sigmund Lubin has been visiting Berlin and proposes to Americanize the German capital in the system of promoting the moving-picture art. The newspapers hailed him as the moving-picture king and gave him every encouragement. Mr. Lubin says that they are far behind us in advertising and running the photoplay theaters. The public are not informed of what pictures are to be exhibited, and the continuous performances are not taken advantage of. Mr. Lubin is anxious to construct a plant in Berlin, and offers to put \$1,000,000 into the venture. Mr. Lubin and his party arrived home December 22.

TAMPA AUDIENCE IN FILM.

Several hundred people attended the free barbecue given recently by L. B. McGill, representative of the International Feature Film Company, of New York, in the rear of the Bay Hotel, Tampa, Florida. Mr. McGill gave an exhibition of how a motion picture is made, and incidentally used the big crowd gathered there in one of his scenes.



EDNA FLUGRATH,
Charming Actress with Edison Company.



"PEARLS OF THE MADONNA."

Scene from Picture Made by the Kinemacolor Company.

SELIG COMPANY MOVES SOUTH.

Colorado Players Soon Will Settle in Winter Home.

Harry Cohn, business representative of the Selig Company, has returned from a trip through the Southwest, where he went to select a new Winter location for the company now operating at the Canon City studios. Plans have been perfected for transporting the entire company to some one of the selected localities in the Southwest, although the Selig Company has not, as yet, given out just where this location will be. A freight car full of horses and properties has left the Chicago studios for the new field camp and it will arrive at the new location at about the same time the Colorado players appear upon the scene. An automobile has been forwarded with the horses, and Tom Mix, the famous Selig cowboy, has been transferred from the Chicago studios to the headquarters of the Colorado company. This branch of the Ambitious Selig organization will produce during the coming months some of the greatest war and Western subjects ever released by the Selig people. Mr. Selig recently secured the entire works of General Charles King with exclusive rights for picture purposes, and many of these well-known stories will be produced by this company.

SELIG RAILROAD DRAMA.

In the railroad drama entitled The False Order, which will be released by the Selig Company on Jan. 9, one scene shows one of the most thrilling sights ever caught by the camera. Two massive locomotives, going at high speed, are seen to meet in a head-on collision. Wreckage is thrown hundreds of feet into the air as the engines come together. For this one scene, which is merely an incident in the story shown, the Selig Company was obliged to spend several thousand dollars.

STUDIO GOSSIP.

NELL SHIPMAN has thrown her aigrette into the ring of professional scenario writing. Past success as a writer of the short story, the vaudeville skit and finally the accepted drama added to the honors that she won with her acting on the legitimate stage and before the camera. Accident discovered the fact that she had developed the "camera eye," and the ready sale for scenarios, the winning of prizes in playwriting contests, confirmed the possibilities. Then she originated and sold ten detective photoplays known as the Female Raffles series, and a trip to Salt Lake for the purpose of reconstructing the scenario of One Hundred Years of Mormonism for the Mormon Church increased her reputation. She is now working on The Cash Intrigue, by George Randolph Chester, author of Get-Rich-Quick Wallingford, for the Bobba-Merrill Company, of Indianapolis, and soon will follow with A Romance of the History of California.

LORIMER JOHNSON, the well-known player and producer, and noted as a globe trotter and student, has joined the Selig producing staff and will be located with the Chicago studios for the present. Mr. Johnson was playing in a revival of The Light Eternal, at the Ye Liberty Playhouse, in Oakland, on the day of the memorable San Francisco earthquake. For the last few years Mr. Johnson has headed his own company of players in vaudeville.

BURT L. KING, director, and Adele Lane, leading woman, with the New York Motion Picture Company, left New York on Tues-

day for Santa Monica Canon, Cal., where they will be engaged in the making of pictures.

ELEANOR BLANCHARD of the Essanay Company, is in New York spending the holidays at the home of her mother. It is some time since Miss Blanchard has had an opportunity to visit her relatives in New York.

DIRECTOR JOSEPH FARRELL MACDONALD, of the Powers Company, one of the recent arrivals at Los Angeles, is making his headquarters at the Hollywood studio. He has with him the following company: Edwin August, leads; Robert Ross, juvenile leads; character and heavy, Joseph Ray; Jeanie Macpherson, leads; character, Edith Bostwick. Mr. MacDonald has an interesting personality and a varied experience. He has been a civil engineer, a mining man, a cowpuncher and an actor. His first appearance was as a minstrel, where his voice stood him in good stead. In fact so good was his voice that it was decided that he must study music and this he did at the London Guildhall School of Music. He developed a basso cantanti voice which took him into comic and then grand opera. He was for years with Dolly Catte and sang his way through all the Gilbert and Sullivan operas. Then came a long period of drama with McKee Rankin, Robert Mantell, Nance O'Neill and others. He also took out his own company on tour with The Man of Mystery. Mr. MacDonald's experience in the motion picture world covers quite a period. He was first with Selig under Anderson, then with Imp, then followed a time with his own company, the Ajax, then Pathe, and finally the Universal.

CHARLES K. FRENCH, the well-known motion picture director, now in Los Angeles with the Pathe Company, has been elected president of a million dollar gold mining corporation. The mines are located in Arizona and promise to be a bonanza. Mr. French is buying property about Los Angeles and building bungalows. He also owns a large stable of horses. In a picture printed in this week's Mirror he is shown in character make-up with his favorite horse, Duchess.

LEE MORAN, the popular young member of Director Christie's company, who broke his collar bone in an automobile accident, is back at work again. His initial part, after his layoff, was not too onerous, for he was cast for a seller of tickets in a box-office and one arm sufficed. He was the subject of much chaff and a lot of congratulation and Lee can take all that is given him.

HARRY BENHAM and his family are pictured on another page of this issue. Each one can take some sort of a part in Than-houser pictures. Harry plays leads, Mrs. Benham is cast for ingenues. Leland is good at "kid" parts and Dorothy is looked to for baby "bits." The head of the family may be seen in a quantity of the Than-houser company's most successful pictures. Among them: The Merchant of Venice, The Making of An American, Aurora Floyd, Nicholas Nickleby, Doty the Dancer, The Ladder of Life, A Noise Like a Fortune, Dora Thorne, Miss Robinson Crusoe, The Wrecked Taxi, The Star of Bethlehem, and Brains vs. Brawn. Mrs. Benham appeared in The Militant Suffragette, The Wrecked Taxi, The Star of Bethlehem, The Making

of an American, The Merchant of Venice, Lucile, and Doty's New Doll. Leland is seen to advantage in The Making of an American, On Probation, The Greatest of These is Charity, In a Garden, Gross Your Heart, and The Ladder of Life. Baby Dorothy performed in Don't Pinch My Pup, The Wrecked Taxi, and The County's Prize Baby.

JOSEPHINE RICKETTS has made a welcome reappearance after a needed rest. She is an old film favorite, having been connected with the Nestor, almost since its inception. All her friends are glad to see her back again.

GEORGE PERIOLAT, of the Western "Flying A" Stock company, is taking a brief vacation after two years of work. He will spend a few weeks in Chicago and return to the coast about the first of next year.

ROBERT GOODMAN, who has been director for Melies, the Majestic and other companies, is regretting an unusual offer which he was forced to refuse last week. Gaston Melies, who is on a trip around the world, cabled him from Port Darwin, in the South Sea Islands, asking him to join his company as director at Surabaya, Java; and to complete the world tour, which will last over a year. This is an unusual compliment to Mr. Goodman's ability as a director and scenario writer, but he has a sick baby in the hospital, and 12,000 miles is too far to be away from it. Until something locally turns up in the directing line, he is employing his imagination as press agent for Sam Bernard.

STANLEY TWIST, equally well known as the "Selig Dooperster," owing to the facility with which he turns out newspaper stories concerning the activities of the Selig Company, has temporarily vacated his place at the head of the publicity department. He decided that he had earned a vacation, and is taking a trip to California.

UNIVERSAL COMPANY RELEASES.

Sunday, Dec. 23.

(Rex) An Ill Wind, Dr.
(Crystal) Her Visitor, Com.
(Crystal) The Elongation, Com.
(Eclair) Insect Hunting, Sc.
(Eclair) Gontran, a Kidnapper, Com.

Monday, Dec. 30.

(Imp) Jones's Wedding Day, Com.
(Nestor) Arabella's Ankle, Com.
(Champ.) The City Boarder, Com.
(Champ.) White Heron.

Tuesday, Dec. 31.

(Gem) Dorothy's Birthday, Dr.
(Bison) The Redemption of White Hawk, Dr.
(Eclair) The Wager, Com.-Dr.

Wednesday, Jan. 1.

(Nestor) The Fight for Right, W. Dr.
(Frontier) The Horse Race at Hawley's Ranch, Dr.
(Powers) The Wise One, Com.
(Univ.) The Animated Weekly, No. 43, Top.

Thursday, Jan. 2.

(Imp) The Bearer of Burdens, Dr.
(Rex) The Rise of Jennie McNeil, Dr.
(Eclair) A Tammany Boarder, Com.

Friday, Jan. 3.

(Nestor) The Blackmailers, Dr.
(Powers) Wheels of Fate, Dr.
(Victor) The Grouch, Com.

Saturday, Jan. 4.

(Imp) What Katy Did, Com.
(Imp) Prize Winners at the Foully Show.
(Bison) Regimental Pals, Dr.
(Milano) A Father's Stratagem, Dr.



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WINNIFRED GREENWOOD,
Well-Known Member of the Selig Players.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week



WHILE SHE POWDERED HER NOSE.

Use Vitagraph Beautifully Colored Posters. Made Especially for Film Subject. Order from your Exchange or direct from us.

WHILE SHE POWDERED HER NOSE Comedy

Her vanity makes her lose the matrimonial chance of her life. He gets tired of waiting and marries another girl. Lillian Walker's loss is Florence Turner's gain.

Monday, Dec. 23

IT ALL CAME OUT IN THE WASH Comedy

He went to the laundry to look over his wash and found his ring and a wife. A father's love makes his little daughter's Christmas happier and his own, too. Maurice Costello in both pictures.

Tuesday, Dec. 24

IDA'S CHRISTMAS Comedy and Drama

The game is a daring one, two against two. The wife saves her husband and the two adventurers play into each other's hands. Edith Storey portrays a new role.

Wednesday, Dec. 25

FRECKLES Comedy

Bunny tries to get rid of his freckles to look more beautiful to his wife. She says they are beauty spots. He backs in her smiles and acts very funny.

Thursday, Dec. 26

THE BETTER MAN Western Drama

He hearkens unto the voice of the hapless and does his duty fearlessly. The man whose wife and child he befriended declares he is a better man than himself.

Friday, Dec. 27

SUE SIMPKIN'S AMBITION Comedy

She wanted to be a moving picture star. She fails to shine. She goes back to Pookymville and the arms of her beau. Leah Baird is some Comedienne.

Saturday, Dec. 28

NEXT WEEK—SIX-A-WEEK

PLANTING THE SPRING GARDEN—Funny Sprouts

Monday, December 30

A WOMAN—Of choices

Tuesday, December 31

CASEY AT THE BAT Comedy and

Wednesday, January 1, 1913

LOVE HATH WROUGHT A MIRACLE Another

Thursday, January 2, 1913

THE ADVENTURE OF THE COUNTERFEIT BILLS—Exciting

Friday, January 3, 1913

MR. BOLTER'S NIECE—Full of fun and tricks

Saturday, January 4, 1913

A BIT OF BLUE RIBBON—Catches the eye

Special Feature—THE REINCARNATION OF KARMA, in Two Parts. Released Friday, December 27th

Special Feature—THE LITTLE MINISTER, in Three Parts. Released Monday, January 13th, 1913

THREE AND ONE-SHEET POSTERS OF ALL VITAGRAPH RELEASES

REVIEWS OF LICENSED FILMS

Ancient Town of Narni (Cinec. Dec. 21).—A good picture, containing many interesting views of this town done in color. The market place with its live stock is particularly good. Some excellent views of nearby waterfalls complete the picture.

Up Against It (Cinec. Dec. 21).—Presenting a new and rather good way of paying a cash fare (providing one can work it). A young man sees a girl and wants to find out where she lives, so when she enters a cab he also hops one, although he is "broke." When she gets out he is not able to, not having the fare. So around town he goes asking all his friends for money. Finally landing at his uncle's. The latter, however, can't see the sense of giving his heretofore delinquent nephew money. The latter sees a solution, and as his uncle has to go out he asks him to make use of his cab. His uncle, and together they go off, the nephew, however, getting out. The uncle refuses to pay what to him appears like an exorbitant bill, and is arrested. And so the bill was paid. The picture does not show the next interview between uncle and nephew, but one may imagine it.

The Castaway (Mellie, Dec. 12).—Apparently this scenario was written to supply the needs of a company stationed at the seashore that picturesque settings might be used to advantage. The plot is distinctly conventional, but excellent photography of interesting scenes largely compensates for dramatic shortcomings. On his twenty-first birthday Robert is told that he is merely an adopted son in a wealthy family and not the heir to the fortune. It will go to the little girl, whom he had supposed to be his sister. With superlative villainy he sets the little girl adrift in a rowboat on the ocean. She is rescued and adopted by fishermen. The rest can be imagined how, when a young woman, she happens to be employed by her mother, how Robert and another man, not knowing who she is, fall in love with her, how eventually she is identified by a mark on her neck, and how the schemer is foiled, and the other man gets the girl; also the fortune. The acting is superior to the story.

For (Edison, Dec. 13).—For has a double meaning in this instance. There is the dense London fog, in which a man becomes lost, and is struck a blow on the head that causes the loss of his memory. The fog that darkens the streets and the fog that clouds the man's mind both clear away, but events prior to the clearing provide a capital story, one of the best thus far seen of the productions of Director Ashby Miller and his company while in England. The London scene are pictured with remarkable realism, and Mary Fuller, as a coster girl, gives a particularly sympathetic performance. Marc McDermott supplies a capable characterization in a role of almost equal importance, and other parts are well played by John Strasson, Miriam Nesbitt, Harry Eytzinger, and Robert Brower. The story has to do with a wealthy Englishman, engaged to marry a young woman of his own station and the happening following his being knocked down by "The Rat" and rescued by Lia. The manner in which

he is discovered by his former friends and the self-sacrifice of Lia in giving him up provide good dramatic material that has been handled with skill.

Strange Places and Quaint People in New York (Kalem, Dec. 13).—This is the kind of picture that will help to reveal New York to New Yorkers. Scenes from little known parts of the city have been selected, and the photography is excellent. Among the views are those of the Syrian, Italian, French, Jewish, and Chinese quarters.

The Wonderful One-Horse Shay (Lubin, Dec. 10).—In a large measure the fancy and whimsical spirit permeating this simple drama are responsible for its triumph. The pleasing oddity of it all appeals to our sentimental side. In an unassuming manner the author, Shannon Fife, has developed his theme with a clear exposition, cleverly retaining the reflection of Oliver Wendell Holmes's famous poem, "The Wonderful One-Horse Shay," without an attempt to abide by the letter. And it is quite probable that the director has had considerable influence in making the picture the delightful thing that it is, for apparently more than ordinary care has been exercised in matters of detail, settings and the groupings of the players. The photography is perfectly distinct, adding to the effect throughout, and especially the climax where "all at once the horse stood still" and the old parson and the widow find themselves in the road amidst the ruins of the shay. The parson loved the widow and paid arduous court to her, realizing that he had a dangerous rival in Abe Hobbs. It is really a play of two interests closely woven together. The widow's daughter loves Harry Smith and the widow objects to the match. There is little of the dramatic plot; in every way it is a humorous affair between the three old people and the young couple. The three old characters, the widow, played by Mrs. George Walters, Parson Burroughs by Richard Morris, and Abe Hobbs by Peter Lang, are well presented. Each man tries to "put one over" on the other. The parson and the widow are pursuing the young elopers in the shay when the awful crash comes. Abe draws nigh with a marriage license and a ring promises to the widow on the spot, and is accented, whereat the parson is forced to marry the woman of his heart to another. The young couple realize their desire and the last we see of the old shay is the harness horse and the sad parson trudging down the road. Ethel Clayton plays the girl and Harry O. Myers the boy.

Glimpses of the Balkan War Territory (Kellnec, Dec. 11).—In this picture the Kellnec Company has given us various scenes, clear and distinct in themselves, of places in the Balkan war territory. On account of their relation to current events, they should prove exceptionally interesting to most spectators.

The Prospector (Essanay, Dec. 12).—There is a moral in this drama that makes it more interesting and adds to a really good story. A prospector who is living with his daughters and a son is cruel to the two girls.

A young prospector up in the hills has struck it rich and sets out for the claim agent's office to register his claim. Having arrived at a cabin, he asks for a night's lodging, which is provided. After a hearty meal, he is given the couch in the house, while his host and his son take the barn for their quarters. The two that have come to the barn know that their guest has some gold with him and plan to get it. They are, however, foiled in this for as they attempt to get into the house the two girls upstairs warn their visitor and there is a surprise awaiting the would-be robbers. The older girl and the man go off and get married and then return to the house, where the new son-in-law enters and soon has peace patched up between them. He offers to share up his claim with his would-be slayers. A man with a forgiving nature like that is to be envied far more than great riches.

Natooa (Vitagraph, Dec. 11).—There are so many Indian and cowboy pictures on the market at present that it is, indeed, a relief to see one of a high order. Natooa is the daughter of an Indian chief, and falls in love with the foreman of a ranch on account of his chivalry in taking her part when she is insulted by some of the other cowboys. She tells of her love to her father and he goes to the foreman and tells him that he will give the girl to him. As the cowboy is already in love with another girl, these arrangements are not at all satisfactory, and he tells the chief that he cannot consent to the honor that is thrust on him. The chief is angered at this and goes home and tells the girl. The foreman and his fiancée, while they are out for a ride, are captured by the Indians and tied to stakes, from which they are rescued by the maiden, who then disappears. The father sees what she has done and follows her footsteps in order to kill her, but at last finds her at the edge of a pool, bathed in her own blood. Knowing that it was useless to love the foreman she had killed herself after throwing all of her belongings into the pool. The scenery throughout the picture is marvelous, and the photography and acting are very good.

A Rival of Caruso (C. G. P. C., Dec. 17).—The charm of music has often been the subject for the poet's fancy, as it is in itself poetry, or rather poetry is music to the sentimental. This parody, or burlesque, of how a woman's heart is controlled through her love of music makes a very good comedy. The famous Whiffles is in love with a girl but also he has no voice, and his rival, Caruso, possessing a good tenor, is favored. He sees a way out of his difficulty when he hears a painter singing at his work, and so with the aid of a little cash employs the man to do his singing. He does the Romeo stunt under the lady's balcony with the aid of the painter concealed, and wins the consent of his "Juliet." He is asked to sing at a party at which the engagement has been announced, and again the painter takes his place in a novel way, by representing himself as a butler and holding Whiffles's music. This is all right the first time that it is tried, but the second time the painter has become intoxicated, and the cat leaps from the proverbial hat. Both make a rather sudden exodus.

Virtue of Rage (Essanay, Dec. 17).—Although there is probably but little similarity between this drama and the celebrated Christmas story of Charles Dickens, there is still that underlying thought throughout that brings the latter to the mind of the audience with vividness. A rent collector is employed by an old

misér, who is even as exacting as Old Scrooge. The former refuses to work any more for the "tightwad," as he is cruel to his tenants, and after a fight leaves. The old man's companions at the club, knowing his parsimonious habits, plan to rid him of them. So they doctor his wine, and when he has fallen asleep they place him in the park in a ram from where the police soon oust him. He is kept on the move all the time. At last when he has tried several times to enter his own home without success he is arrested. The police laugh at his claim of being another man. Then with the consent of the officers he is drugged again and released in the club where he awakes. Things change from then on, and in the same manner that Old Scrooge had behaved, he gives with an open hand. His old tenants are reinstated, the young rent collector, who reminds one so much of Bob Cratchit, is taken back at a better salary, and so forth. In fact, the cure is complete.

A Christmas Accident (Edison, Dec. 14).—What difference does it make to us how many times before the idea of this story has furnished the inspiration for others. Just so long as the treatment is fresh and the production artistic. Dickens was, perhaps, the first one to make famous the story of the conversation of a crabbed old man into a genial neighbor by the smiling faces of children and the pleasant home spirit, and apparently it will always remain a favorite topic. William Wadsworth, for his characterization of the old man, deserves first mention in reckoning the picture's success as a pleasing entertainment. Mrs. William Bechtel had a minor part, but did creditable work. Augustus Phillips as Mr. Bliton and Mrs. J. C. Williams as Mrs. Bliton, could not have handled their roles in a more capable manner. The spirit of the piece is simple; without an elaborate plot. Old Gilton, with his wife, lives next door to the Bliton family. The houses are exactly alike and adjoin with a back fence to separate the yards. Gilton is a crabbed old money maker and childless, while there are many children next door. With Bliton it is a struggle to maintain his wife and little ones, and it has left him threadbare. The continual trouble with the old man next door bothers him only, in so far as he dislikes discord. On Christmas Eve old Gilton staggers home in a blinding snowstorm with a turkey under his arm. On the porch that leads to the twin doors of his house and Bliton's there is a terrific rust of snow blinding his eyes, and he enters the home of his hated neighbor. There is an effective scene between the children and the crumpled figure, and we see Gilton's tiny eyes all and the ill-will between the families close as though the spirit of Santa Claus had welded it. Harold M. Shaw directed the picture.

Ireland, the Oppressed (Kalem, Dec. 14).—It is another of the Kalem series of Irish pictures with Irish background—picturesque in the extreme—with the old Irish costumes and manners. That the director caught the spirit of these, however, not understanding the customs and the quaint Irish folk's love for stories, we could wish for an introduction which is more explanatory. For a crowd of young people to suddenly cease dancing and surround the old

violinist with the demand for a story hardly seems consistent. But the story is forthcoming, complete, convincing, and clean. The action takes place at that time when Englishmen held a heavy hand over their neighboring brothers. For amusement the wealthy landlords took to electing their poor tenants. When the good father of the church sought to interfere he was arrested for treason. Later he was rescued and remained in hiding, while the red coats scoured the country side seeking the reward offered for his head. The man telling the story was, at that time young and courted a beautiful girl. This same girl carried food to the father, and it was she who saved him from the treason of a traitor. She served six years as punishment for the act, but she lived to marry the man of her choice and sat beside him as he told the story.

The Dandy or, Mr. Dawson Turns the Tables (Vitaphone, Dec. 14).—This is a half-reel comedy picture that realizes every purpose intended. There is little to it, but with the material at hand the director has welded together a rare bit that cannot fail to produce laughter. Dawson is introduced to the spectator as the senior clerk of Brown Brothers' office, and we are not long in discovering that Dawson possesses an exaggerated opinion of himself and his charms for the girls. His associates in the office decide to play a joke on him by sending a letter from an unknown girl asking him to meet her at the hotel on Sunday. Dawson receives the note, but suspects something amiss, and that he is being made the object of a practical joke. To turn the tables, he secures the services of a waitress in a restaurant to appear at the appointed time, and in the astonishment of the perpetrators we derive our amusement.

All for a Girl (Vitaphone, Dec. 14).—"We will be married when my salary is raised," says the young reporter to his sweetheart, little realizing what trouble and annoyance it is going to cost him to get that raise. There is a definite purpose in the picture, and in a half reel the producers and author have told the story satisfactorily. He is sent out to secure a packet of letters by his editor, shortly after this which have to do with a divorce case. To accomplish his purpose he is compelled to pose as the milkman and make love to the big cook. Needless to say, his girl catches him in the act and, without waiting for explanations, breaks their tie. The director has allowed a trifle too much foolishness to creep into the scene where the pair make up—where the boy asks the girl to forgive—but aside from this the comedy ends splendidly.

When Love Leads (Lubin, Dec. 14).—Whether to credit the lack of continuity of action in this photoplay and its general jerkiness to the author or to the person who trimmed the film is a question. Certain it is there are long pauses and jumps which completely upset our train of thought and interest in the story. The story is extremely slow in getting started and we are asked to accept the time-worn premises—of a father who objects to his son marrying a certain girl because he wants him to marry another, his own choice—without a murmur. There are hard-hearted fathers, we know, and they do sometimes pick out wives for their children irrespective of their wishes, but if we expect to interest the spectator in such a situation we must offer some valid explanation for his motive. The son refuses to abide by his father's wishes—as the children always do in such cases—and goes out to make his way in the world with the girl he loves. Five years elapse and we find him with his wife and child, poor and sick. Later the wife is accidentally killed and the husband temporarily loses his mind. The accident could easily have been contrived in a more effective manner. The child is found and sent to an orphan asylum, where he is adopted by the father's mother. When the father returns he finds his child—his only child—remaining in vain. We see him in the police station and immediately after raising through the window of his parents' home in a town miles away. For the child's sake the young father is forgiven and taken back. The author has a situation here, and a strong one, if it were only developed with any degree of consistency. There is little fault to find with the photography and the acting was quite acceptable. Irving White appears as John Morden, Mary Smith as Mrs. Morden, and Albert Swanson as the son, Joan Gale as the part of the young wife.

The Burglar's Dilemma (Biograph, Dec. 16).—Perhaps no two subjects have more deeply concerned both judiciary and public than the third degree method as practiced by the police, and circumstantial evidence. The justice of their use in convicting a suspect has always more or less remained a debatable question, and while in this photoplay the situation is presented in a vivid, logical manner, no attempt is made at arriving at a solution. Coincidence is made to play an important part in the development of the plot, yet its use is so cleverly covered over and smoothed down with a clear exposition and superb detail work that it is not too apparent. As an instance in question, in referring to the detail work we can take the scene where the boy has just committed the deed of a third degree and, by the recovery of the supposedly dead man, is cleared. The first thing that he does is hastily jam a cigarette into his mouth, light it and puff; quite the natural thing for a boy of this caliber to do under the circumstances. And even though there was excellent other business to attract the eye of the spectator, the director has disregarded it in the effort to gain a perfect picture, natural and effective in its entirety. Seldom do we find such a gripping melodrama, rife with stirring situations. Girls appear only in three scenes and then only incidentally.

A Leap Year Proposal (Vitaphone, Dec. 16).—There is just a faint doubt in our minds as to whether this story could have happened just in the way it is told or not, and that doubt, a trifle, the hue of our interest. A certain paper receives the tin that Bob, the son of Robert Gray, the proprietor of a large department store, is engaged to one of his father's employees. While it is a valuable and spicy piece of news it must be verified first, and to do this Diana Morley, a young woman reporter of the paper, is assigned to the case. She appears at the store for employment and because of her pretty face and perfect figure is taken as a model. Immediately it would seem, a mutual admiration springs up between the two young people, and the boy is not long in declaring his position. The young woman sends a note to the editor informing him that his "tin" was right; that the boy is going to marry one of his father's employees and her picture is to be found on file at number 471. The photograph is Diana's. As a joke more than anything else, the story is published. Bob writes her that he considers her story a proposal of marriage and he accepts. The father objects at first, but is won over with hearty laugh. It is a comedy drama, pleasing in many respects.

Father's Weekly (Pathe, Dec. 16).—By far the most interesting features of last week's release are the pictures that were actually taken

on the firing line during one of the recent battles of the Balkan war. For pictures taken under such conditions, they are exceptionally clear and distinct. The spectator can secure a good idea of what a real modern battle is like in viewing them. Others of less importance, but surely interesting, are the burning of an old skating rink, which resulted in a \$200,000 conflagration destroying seven buildings in Hoboken, N. J. The fire was started by some boys. The king takes a launch across Skutari Lake to Skia to direct the army's operations in a siege of Skutari at Plavica Montenegro. At Sacramento, Cal., the Sacramento Gun Club invites the sportsmen of the world to attend their "goose stew." Two thousand two hundred men are shown in attendance.

Buster and the Cannibal's Child (Lubin, Dec. 18).—In their fantastical dreams of Buster the spectator is often apt to see himself again as a child, dreaming again those awful dreams that beset the sleeping moments of youth. And it is in this unwitting reflection that we get much of the humor of the situation, or the picture. Primarily, it is a children's play acted by children, but there is an invariable appeal to the matured taste; there is something clean and odd and genuinely funny about these children. Again Buster falls asleep after seeking his father's arms for comfort, after being harshly treated by his friends. To amuse the child the father has been showing him pictures of cannibals. In the Cannibal Island the boy meets Filwell, and while making love to her, he is surrounded and captured by her people. King Kaliko instructs his men to put Buster in the fattening pen, and Buster feeling that he had better make the most of his last moments, takes out his watch to see how many last moments he has. The peculiar ticking of this watch raises Buster in the area of the cannibals until he is made king. For a time he reigns supreme. Then his doom approaches. He attempts to escape, is pursued wildly, and wakes up on his father's lap, clinging to his neck for dear life.

His First Skate (Lubin, Dec. 14).—As a freak picture, the present release is on a par with the average. It concerns Jack Cole and the fearful disaster that overtook him when he donned his first pair of roller skates. He wrecks a kitchen, a dining room, knocks down a crockery stand, and finally lands in the river, taking with him four fishermen.

The Error of Omission (Essanay, Dec. 18).—No doubt there were some existing conditions upon which this story could be founded otherwise the producers would have found another plot. Still the reviewer fails to see where in the picture accomplishes anything either as a drama or a lesson. We all know it is customary to register the birth of a child, but we are ignorant of any dire results if it is omitted. There is little fault to be found with the directing of the piece or with the acting, or with the construction of the plot for that matter. It is simply that the subject is uninteresting. A father neglects to register the birth of his child, and as a result the boy on growing up suffers in various ways. First, at school he is asked for his birth certificate, and because he cannot supply one is turned out. Next, when he attempts to vote, his age is challenged, and when he fails to show his birth papers, he is turned away. Then, when he comes to get married, he is confronted with the same difficulty.

A Boy "K" Foreman (Lubin, Dec. 16).—A story of circumstantial evidence as exposed to innocence. The film, however, lacks originality in its make-up. A foreman, set in charge of a ranch, determines that he will do his duty. He sets into a scrap with an old drunkard, and except for his condition would have beaten him. The man is found dead a little while later, and the foreman is convicted, although he had nothing at all to do with it. The little boy at the house had stolen Harding's revolver, and, in practicing, had killed the drunkard, but was afraid to own up to it, even though he knew it would mean the establishing of Harding's innocence. The girl helps Harding to escape, but he comes back to the ranch in a roundabout manner and finds it in flames. The girl tells him that the little son of the rancher is unstable, and he goes to the rescue. He then recalls the

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hunting party, who fight the fire. They rearrest him after the blaze is extinguished, but the rouser escapes.

Lady Clare (Edison, Dec. 17).—The beautiful poem of Tennyson has been finely dramatized. The picture is excellent, the scenery exquisite, and the acting of Mirtam Nesbitt and Marc MacDermott was of such cleverness as to carry the story and leave nothing to be desired. The play was staged in England. Lady Clare and Lord Ronald are in love with each other and betrothed. On the day before the one set for the ceremony Lady Clare discovered she was not the rightful heir, as she was not the daughter of the earl, as heretofore supposed, but the daughter of the nurse, who was to have brought both children up. On the death of the earl's baby she substitutes her own child in its place. Lady Jane on hearing this, dresses in her maid's clothes, and goes to Lord Ronald and confesses all. He, however, being her cousin

is the heir now, asks her to keep her social position and no one realizes the truth. They are married the next day as planned, and she becomes Lady Clare legally. The film was fully directed by Ashley Miller.

Metamorphoses (C. G. P. G. Dec. 17).—A trick film, one of those old, shoddy pictures that have really no place on our modern screen. Nothing at all really original about the scenes, and it arouses but little enthusiasm.

Night Before Christmas (Vitaphone, Dec. 17).—Maurice Costello plays the part of a clerk in this drama. His wife having fallen terribly ill, he needs \$500 for an operation. This he steals from his employer, but his wife dies despite the operation, and he is left alone with the little daughter. He confesses the theft of the money and is jailed. On the following Christmas Eve he escapes, and goes home, where his sister is taking care of the daughter. Here

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January 13
1913

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers; the "Little Minister" and "Rabbie" are married.

THE LITTLE MINISTER

VITAPHONE
3 ReelsJanuary 10
1913

THE WIVES OF JAMESTOWN

KALEM
3 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonel of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians, and she, with many others, is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the fute which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door, recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

January 6
1913

IT IS NEVER TOO LATE TO MEND

EDISON
3 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Martin, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means and plans George's undoing and his own escape. George goes to Australia to seek his fortune, and Meadows, sure of success, selects the house for his bride, and casts the present tenant, Isaac Levy, thus gaining the emphy of the old Jew. Levy has been protected from Meadows' case by George Fielding, and he now determines to protect George from the plotter. He rents an office next to Meadows' and, through a hole which he bore in the wall keeps informed of their plans. Meadows' schemes are frustrated and George returns with six thousand pounds to clear the home and claim his bride.

January 3
1913

ROMEO AND JULIET

Wonderfully Colored Picture of Great Shakespeare Play

PATHE
3 ReelsDecember 30
1912

POWER OF SILENCE

LUBIN
3 Reels

Thomas Lowry, a wealthy Western ranch owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes West and learning of the fortune Jane inherits, decides to marry her. He listens to her descriptions of the wonderful East and promises to become his wife. "Silent" warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane East, and after squandering her fortune deserts her, and she dies of a broken heart. Sinclair returns West to sell the balance of Jane's property and meets "Silent," who reminds him of the warning; in the desperate struggle that follows they plunge over the balcony of an old ruin to death below, thus ending the career of good and evil.

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GENERAL FILM COMPANY

REVIEWS OF MUTUAL FILMS



Mabel's Adventures (Keystone, Dec. 16).—To attempt to disguise a plump, well-rounded girl as a boy in boy's clothing, and parade her around without the deception being detected—to do all this in a film picture and ask the spectator to stretch his imagination to the extent of being fooled, is unwise. Indeed, there is no fault to find with the young lady in question. She played the difficult role with a vim and naturalness vastly superior to that of most girls in the past attempting such parts. It is only the fact that we see the girl in boy's clothing and are compelled to recognize her, with then wonder why the other players don't. There is humor in the picture and we are forced to enjoy it. The tale deals with Mabel's adventures while dressed as a boy.

The Clue in the Dust (Majestic, Dec. 15).—This picture is unworthy of the Majestic Company. With the hope of strengthening the exposition and establishing the premises better (that is what we suppose), the film has been chopped up into a vast number of scenes. Yet this does not relieve the confused muddle in the spectator's mind at the close of the detective picture, which concerns a young man who is wrongly accused of the murder of his father. The wife appeals for aid from a detective and the detective nobly assists her. How he does it or where *The Clue in the Dust* figures, we do not know.

Hoffmeyer's Legacy (Keystone, Dec. 23).—That is the only name we can apply to it—possesses a humorous strain, developed principally through the acting of the various players. The idea, though flimsy, is quite original. Hoffmeyer, when finally in possession of the money left him, goes out for a good time. The wife awaits his return and refuses him admission to the house until he gives her what money he has left. He places part of the roll under a box and the rest he shoves under the door. Using a pretext, he gets her outside and then locks the door. The picture closes with a chase and a scene in the police court.

The Drummer's Vacation (Keystone, Dec. 21).—It is one of the best pictures the Keystone Company has turned out for some time along this line. Rich in burlesque, it gives the clever rapid-fire comedians plenty of opportunity to display their powers. The story has to do with the flirtations of a drummer at a Summer boarding house with a rich widow and the farmer's wife. The ridiculous business proves highly humorous.

Star of Bethlehem (Thanhouser, State Rights).—That the picture fulfills the purpose for which it was produced is certain. It is not a dramatic product in any sense of the word; it is a simple, vivid story of the coming of Christ. Harmony and taste have been exercised in its production, and many of the photographic effects are exceptionally fine. Three reels have been used in telling the story. It is said that 200 people were required, a month was consumed in its preparation, and \$8,000 expended before the picture was ready to be shown. Whether the costumes and the characters are historically correct we do not know. Certainly

they have been kept close to the biblical narrative and tradition. The story opens with a prologue, 700 or so years before Christ's birth, when Isaiah beheld in prophetic vision the great things that were to happen in later days, and comforted his down-trodden people with the information. From here the action shifts to the time when Mary and Joseph were being betrothed. The continuity is well retained in developing the various events in the theme.

Fires of Conscience (Reliance, Dec. 18).—This two-reel picture is melodramatic in the extreme, conventional in the plot development during the first reel, at least, and for a climax presents a situation more theatrically effective than genuine. We have the young lovers and the scheming count who wants to marry the girl in order to get a share of her father's millions. He bribes the brother to intercept letters passing between them and, of course, there is a misunderstanding. The girl marries the count, the father loses his fortune, the dependent lover takes to drink and rambling. At the opening of the second part the status of the characters is rather vague. But we gather that the young wife is deserted and poor, and that she is the main support of two young boys. She reads of her husband, the count being killed in a duel and sheds no tears on that account. And all the while the rejected lover leads the gay life of a gambler. One night he goes broke, and finding a razed little boy asleep on the steps of a house with a \$10 gold piece beside him, where sympathetic passers-by had placed it, he takes the money returns to the gambling house and his luck changes. But he is bothered by his conscience and with pockets filled with bills he returns to find the boy, who, of course, is the means of uniting the lovers. Irving Cummings gives an able performance in the leading role.

The Repeater (Thanhouser, Dec. 22).—At this time of the year we look for and get numerous photoplays of the "night before Christmas" type with sentiment, mandolin and otherwise. In this picture the producer and author have quite successfully avoided the insiduous common to most pictures of the kind where Santa Claus creeps in at the eleventh hour to gladden the heart of a lonely child. The opening scene: that of a young man delivering a political speech, is satisfactorily out of the ordinary and makes a tremendous stride in establishing the premises. The young man is fighting the graft trust that is infesting the city. The grafters, determined to kill his power, trump up a charge against him by running in repeaters at the polls and then throwing the blame onto his shoulders with perjured testimony. One of these repeaters, who gained his freedom through turning State's evidence after being arrested, meets misfortune some time afterward and is compelled to seek work. He is employed to act as Santa Claus in a large department store, where he meets the child of the man he has sent to prison. In the innocence of her heart the child asks the bewhiskered man to send home her father who is in jail as a present to her. From the fact that the repeater

had just previously lost his own child, the apocryphal story and gives him the determination to right a portion of the wrong he has done.

All on Account of a Banana (Majestic, Dec. 24).—Not that the banana amounted to very much—it was the policeman's annoyance at being refused the banana which stirred up the trouble for all concerned. But in the end the policeman repented of his petty graft, and the girl forgave him, and he and the peddler were friends thereafter. That is the story in substance, as it is clearly told by the Majestic Company upon the screen. The actor in the role of the peddler plays with whole-souled fiery emotion. In fact, there is nothing lacking, either in the acting, photography, or settings. It is as artistic, clever comedy.

The Burning Brand (Broncho, Jan. 1).—How a boy brought up in the best surroundings, with everything that his heart could desire—the love of a good girl, the esteem of the nation and the honor of his position—could by a few words be made to cast all aside and become the enemy of his hitherto compatriots, is the story that this drama deals with so vividly. Murray, believing himself to be the son of the regimental chaplain, proposes and is accepted by the colonel's daughter. The colonel himself, knowing that Murray has always proven himself to be a brave officer, has no objections to the union; but his "father," the chaplain, opposes it strongly, and at last is made to tell the story of the boy's life. How he, the son of a soldier by an Indian girl, who when he deserted her, was cast out by her tribe with the mark of the cross that she had adopted on her forehead, had been taken in by the chaplain and brought up and sent to West Point, and how he had the mark of the cross on his forehead the same as it had been placed on the head of his mother before his birth. The boy, when he had heard this story, left a note stating that if he were not good enough to marry a white woman then he was not good enough to protect one, and died. Later, when he had become an outcast, the Indians rescued him, and he swore he would stand by them. He was made chief, as was his right, being the son of a chief's daughter. They receive a notice from the whites that they are to get out of that part of the country. He then trained the Indians in the way that the whites man fought, and when the time came he was able to repulse the whites with serious losses. The attack on the fort came next. The old colonel, seeing that resistance was useless, asked for terms, and was told that his daughter was all that Murray would want. This was refused, and when the Indians started to fight again the colonel stated that he would put the girl to death. Murray in an attempt to stop the fight is killed. The soldiers from another fort come to the rescue and the fight is over. Why will producers and directors insist on having the forts in these war scenes in a hollow place? It is far from being strategic.

The Duel (Keystone, Dec. 30).—One of those typical Keystone comedies, with plenty of action but little story. A duke and a count are rivals for the hand of Mabel. The former flaunts a coat covered with medals that he has "earned" swimming; the latter makes no pretense at all. A duel is supposed to be fought, but, as usual, both are afraid. The pet dog of Mabel is stolen and put out on a raft. Mabel is in tears. The duke is really afraid of the water and can't swim a stroke. The count, knowing the depth of the water, rescues the animal and wins the girl. Mabel Normand plays the girl.

he dresses as Santa Claus, and goes to the baby, making her as happy as he had in previous years. Then he gives himself up to the guards and returns to prison.

The Red Man's Honor (Eclipse, Dec. 16).—The scenery throughout this two-reel drama is good, and one might well imagine himself gazing at virgin soil, because of the natural beauty shown. So many of the films made discredit the red man of having anything but a sneaky disposition, others praise him to the heights and credit him with more character than he possesses, but this picture strikes a happy medium. Two Indians are in love with the same girl, but she only returns the affection of one. The other steals her, and in the rescue and fight that follows Sittling Bear, the villain, is killed. For this Red Hawk is sentenced to die in twelve moons. He leaves the camp when judgment has been imposed, and joins the pale-face soldiers. He volunteers to carry out a dangerous mission which requires that he dynamite a bridge. The deed is done successfully, although he is wounded. Then the audience is shown it was only a dream. Why should it be a dream? The reality is shattered by the introduction of the unreal. He awakes, and knowing his year is up, returns to the camp, where he is put to death by fire. His sweetheart, June Dew, dies with him, faithful to the last.

The Receiving Teller (Pathe, Dec. 18).—Is it reasonable to suppose that a young woman, alone in the house with \$10,000 in her keeping, would take into her house at a late hour of night a tramp feed him, and then give the money into his keeping, when another strange man enters the house? Such an act is improbable, and that is the principal fault of the photoplay. If the tramp had left with the money, the spectator would not have been the least surprised. Perhaps the tramp was a bigger and better man than the husband, but the author has not adopted the best way of showing it in considering dramatic effects. In the hands of a skilled director it is possible that the theme could have been made over into a gripping play. If the tramp had been introduced beforehand and some sort of valuable connection established between either the wife or the husband and himself, the big climax could have been doubly strengthened. At present there is only an insipid sentiment in the self-sacrifice of this tramp for the woman who has fed him, and the discovery that the husband is a thief.

When Joey Was on Time (Edison, Dec. 18).—Arthur Housman, in the role of Joey, displays exceptional brilliancy as a comedian of this order—the awkward youngster with a face full of humorous expression. C. Jay Williams as the director of the piece has managed to plant a big laugh provoking climax at the end, introduced with a subtle reading. And now! William Bechtel essays the role of Mr. Franklin, the employer; Elizabeth Miller, his wife, and Edna May Welch, the child. Gertrude M. Clark, though appearing only in a minor part, does a pleasing work. The employer threatens to "fire" him the next time he is late. Joey is a worry to his mother with his indolent ways. Yet Joey is a man at heart, as he demonstrates on the way to work this particular morning, by saving a child from some falling timber. He later enters the office in a raged and unkempt condition, and is discharged on the spot. The employer, however, soon learns that it is his girl whom the boy saved, and then—well, Joey parades around the office with a new suit and a brand new smile and swag.

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REVIEWS OF UNIVERSAL FILMS



The Vengeance of a Fakir (Relair, Dec. 19).—In viewing the production of a piece such as this, we must, first, take into consideration the effect it makes upon us as a picture of thrilling escapades—second, the story as a dramatic product. In realizing the first requirement, the Relair Company has done exceptionally well. The various scenes are imbued with the East Indian atmosphere through the careful staging and directing, and in the light with the leopard and his death we have an innovation in motion pictures. From many standpoints it is without doubt one of the finest films the company has done. What few inaccuracies there may be in the uniforms of the British soldiers in India and in the settings will hardly be detected by the unpracticed eye. We marvel at the work of Paul Bourgeois as the Hindu when he wrestles with the animal, and finally shoots him when only a few feet away. Of course, he was undoubtedly familiar with the beast, but even so it is a dangerous task to perform. Captain Bessede, the man whom the Hindu worked his vengeance upon, was essayed by Mr. Francis. Mr. Sheerer appeared as the fakir and Alice Knowland, though cast in the minor role of the Hindu woman, gave a creditable interpretation. Miss Bright played the role of Miss Bessede, and Miss Stuart Miss Mulvaney. Without the impressive scenes wherein the leopard appears, the picture would prove extremely disappointing as a legitimate drama. The author, without definitely settling the relationship of the various characters in the last part has developed his theme in the most elemental manner possible. Through revenge the fakir steals the child of the officer and rears him in the service of the temple. Years later the grown son and father meet in a peculiar way. The boy has rescued the girl he loves from a pursuing leopard, and that which began as a tragedy, ends happily.

When An Old Maid Gets Busy (Relair, Dec. 17).—While the comedy work of the leading lady in this farce is exceptionally clean cut and pleasing, a definite point is consistently lacking. In giving the explanation for her foolish act to those she has wronged, the old maid admits that she is an heiress and wishes to get married. If she imagined that planting her picture secretly in the back of the young men's watches was going to bring about the desired results, she was badly mistaken. The spectator feels that she should have seen the fallacy of such a plan in the first place, that is, when the spectator does finally discover what she has really done. The maid writes to her friends and informs them that she is now in a position to offer them all a home. The friends, three old maids, arrive and immediately commence to quarrel. Homes of giving these women a happy home are soon shattered in the kind lady's heart, and she drives them out. This portion of the picture is quite the most amusing.

A Busy Bee (Relair, Dec. 18).—Man's ingenuity in driving bees into a home of their own is the interesting subject of this film. In cultivating them with the purpose of securing the maximum amount of honey, it is necessary to prepare hives that reach perfection. Waxen foundations for the comb are constructed in the laboratory. These operations with other scenes showing the bees at work in their hive and the collecting of honey make up the instructive film.

Funnies Hunting Exploits (Relair, Dec. 15).—The first portion of this picture is set forth in such a manner that it is impossible for the average spectator to understand or appreciate the humor it is supposed to contain. However, the last part is quite amusing, particularly by reason of the excellent photography. Funnies is a mischievous hunter, and many friends await his return at home. He arrives with a bag full of newspapers. For an excuse he states that he disdains small game, and to illustrate the tale of his adventures turns the house upside down. That evening when he goes to bed he dreams a awful dream as the result of the day's excitement. A real lion is cleverly worked into the picture by a double exposure.

Love Sublime (Milano, Dec. 21).—Surely it would not take a connoisseur of pictures to pronounce harsh judgment upon this film as a dramatic production. In gaining unique and picturesque photographic effects, the director has succeeded admirably, but the construction of the plot and the directing is crude indeed. Overlooking the technicalities to see more clearly the players even seem unfitted for their roles. Especially is this true of the two leading women. The daughter, who makes the sacrifice for love sublime, answers plenty old enough to be the wife of the father, her acting is reasonable, but she is sadly out of place in such a role where a beautiful, magnetic young girl would have done much to redeem the picture. The younger sister lacks grace and poise. Two reels have been utilized in the telling of the story, and it needs two reels in its present state. Not until the second does the spectator secure a clear comprehension of the theme's object, of the relationship between the two women and the father and lover. Its subject is elemental in the extreme. It has to do with love, jealousy, and passion in the raw. The oldest daughter of the baron is sought after and won by a count. All is happiness until the younger daughter arrives home from school. The count immediately transfers his affections to the latter, and she in turn reciprocates. His engagement to the older sister is broken off, and the pair are married. The count now shows his hand as a spendthrift. He loses his money, and to retrieve goes to cards. He must have so many thousands the twelve o'clock, and he appeals to his father-in-law, and is refused. It is now that the older sister steps in and declares that the boy must be saved. The boy, by the way, has said that he will commit suicide if he does not receive the money. By promising to marry a worthless scoundrel, the older sister secures the means, but arrives at the boy's flat or home one minute too late—he has carried out his threat and her sacrifice has been in vain.

Sea Anemones (Relair, Dec. 22).—As a scientific, semi-educational film, Sea Anemones ranks as a superior achievement. Probably many of the scenes were planned and taken from a glass case, but that is neither here nor there, for there is little doubt that we are given the true replicas. It is all very curious and interesting to observe.

An Unforeseen Event (Relair, Nov. 18).—One can almost see a reflection of one of Balzac's Droll Tales in this light comedy picture. Care has been practised in illuminating all scenes in the plot, and as a whole the picture has been produced in rather an artistic manner. It is difficult to detect humor in the situation, wherein a deceiving husband goes to meet and make love to his maid in the woods

and discovers too late that it is his wife. There could be humor in it probably, but not as it has been treated in the present case. The costuming of the early French period is delightful. The marquis entrusts his valet to carry the bouquet to the maid, containing the note requesting her to meet him that evening. The wife intercepts the servant reads the note, and, with a warning of silence, sends him on to deliver the flowers, but not the note. Naturally the man was surprised to meet his own wife.

A Wife's Stratagem (Relair, Dec. 22).—In every particular is the first portion of this picture conventional to the extreme. It is only in the rather fresh turn given at the ending that we find occasion for mild amusement. The hard-hearted old bachelor discharges his number because he has married contrary to his wishes. The wife's stratagem consists in applying at the old man's office for the job of stenographer, with the hope of winning him over, or putting him in a compromising position, whereby she can force him to reconsider her husband. The bachelor falls for the bait easy enough, and seeks an opportunity to escort the young lady home, detecting a chance for a real naughty adventure. When at the girl's house and in the act of making advances to her, the husband appears and denounces the old man. In turn the uncle, apparently, forgives and takes the matter in the light of a joke. Serenely the couple await the note from the old man, according to the boy's back, and stating that he still remains in the will. When the note comes, it reads: "Your wife is such a treasure that you have no need for any other, and so I leave my entire fortune to a Chinese missionary fund." Up until this point the spectator has had no intimation that there was a will.

The Old Folks Christmas (Imp, Dec. 26).—A pretty subject that is handled in a careful and capable way by the Imp Company. The parents of two small children are so poor that they cannot give them any sort of presents. The kiddies read in a book that should they write a letter to God they will receive all the presents that they want. And so in their childish innocence they write a letter, which they throw out of the window, where it is found by an old couple, whose only child has died. They purchase many gifts which are delivered, and there is happiness in the flat when the children awaken and see the old man dressed as Santa Claus and his wife. An excellent little follows the exit of these two. The children ask their parents, "Was that God and His wife?"

Views of the United States Capitol (Nestor, Dec. 23).—Showing many interesting views of portions of the capitol that are not as a rule visited by the tourist unless he has plenty of time. The various statuary, fountains, and so forth are clearly shown. A good picture.

Poor Jones's Vacation (Nestor, Dec. 23).—A good chance for the Nestor Company to show off their pretty girls that they seem to have in abundance. Jones is an overworked clerk in an office, and the boss gives him a cold hundred, and tells him to go to the seashore and rest up. On his arrival there, however, he is found by many nice girls, and so few men that he has no chance to rest even if he wanted to, which is very doubtful. The boss receives a letter from him, telling of the simple life that he is leading, and decides to go and join him. On his arrival there, seeing the time that the younger man is having, he tries to participate, but is naturally beaten by Jones, who is not aware of his presence. He therefore wires Jones to return, and on his leaving has the time of his life with the many girls, who are only too glad to see him.

The Chaperons (Champion, Dec. 23).—All that is necessary for a comedy is to amuse unless it be an impossibility meant for something probable. So as this film amuses it has fulfilled its purpose. A wealthy young man is out driving in his automobile, who witnesses a woman down, and he gets out and walks to the nearest farm house. Here he is tendered a drink by a rather pretty girl, whom he takes a fancy to. He meets the other members of the family who are the comedians. He proposes a trip to Coner Island, but she refuses unless the others go as chaperons. This is acquiesced to and off they start. Good views of Coner are obtained, and the shoot the chutes is especially featured. They return and, of course, there is a proposal and acceptance. A light comedy that will please.

The New Madeline (Imp, Dec. 26).—A very effective two-reel subject, but hardly one that lends support to the disbelievers in heresy. Once a thief, always a thief, is an old saying that many have tried to disprove. A minister picks a girl out of the slums and tries to reform her. She has had a miserable existence hitherto, but has apparently turned over "a new leaf." She goes away to the Franco-Prussian War as a Red Cross nurse. Here she meets a girl artist with whom she becomes very friendly. She also meets a war correspondent from New York. Grace, the artist, is apparently killed by a shell coming in the hospital, and the nurse takes her passport and letters from her. One of these is an invitation from New York to come there and make her home, because of the friendship the mother of each had enjoyed. She shows this to the war correspondent, and he recognizes the handwriting of his mother, and so they go home together. Grace in the meantime recovers and leaves for New York where she finds the reformed street girl ensconced in her place. She appeals to the local minister who determines to seek a way to make the other woman confess. After much trouble he is unsuccessful, and although the woman had won the heart of her son, he tells her to go. She leaves and rejoins the mission, devoting the rest of her life to charity. There are some very good war scenes introduced in the picture, making it one of action and interest.

The Atonement (Amn, Dec. 24).—An exposition of Mahatma theory of the reincarnation of the soul introduced by Madame Blavatsky. A scene of what was probably prehistoric civilization is first shown with the villain and hero. The hero, in the form of an Indian, comes to the rescue and carries the girl back to his home, where the medicine man, if that term is not too recent, gives them both an amulet. The time changes to modern days, and the same villain and hero type is shown with more up-to-date methods of ruining a girl. The hero again comes to her assistance with the help of a priestess. There is a fight, and the villain is apparently killed. Police arrive, and although the girl tries to take the blame on herself it is not possible. Then it is found that he is not dead at all, and the "hero" is released. This really

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New Features by the Makers of "The Star of Bethlehem"

include the fine historical story from the pen of Mrs. Yonge, "The Dove in the Eagle's Nest." There will be two reels and "perfect publicity." The date is Tuesday, Jan. 28th. It is a massive costume piece, with Marguerite Snow and James Cruze handling the leads. Good acting and good "atmosphere" are a feature.

Before "Dove in the Eagle's Nest," we release Eleven One-Reel Features in January.

The month is chock full of single-reel features. And the end of December sees some good ones, too. The Sunday release of Dec. 29 is "A Militant Suffragette," a screaming Comedy; the Tuesday release of Dec. 31 is "With the Mounted Police," a big Sensational; and the Friday release of Jan. 3 is "Just a Poor Relation," a human-interest Drama. It is a Three-a-Week of Variety.

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spoils the effect. The dead arising to liberate the innocent is overworked. The two now rejoined, discover by reason of the amulets around their necks, that they are the descendants of the two who had in earlier times fought for each other.

The Story of a Kiss (Relax, Dec. 24).—This is a bright comedy, and not a drama as one might be led to suppose by the title. A boy steals a kiss from a girl, and she in anger runs away after slapping his face. Rejoicing a little she writes him a letter, stating that if he wants to marry her he must get a kiss with her full consent. This all happens at a house party, where preparations to give an amateur performance of Romeo and Juliet are being made. Hector thinks he sees his opportunity, and kidnaps the real Romeo, masking himself in his place. Unfortunately for his plans, however, Alice discovers the transposition and so dresses her maid as Juliet, and the laughter is long and spontaneous when she kisses the maid. Mistake is tried next, but still without success. At last, however, she gives in, and he kisses her and she keeps her promise.

An Ill Wind (Relax, Dec. 29).—That it is, indeed, an ill wind that blows nobody any good is true in every sense. This drama is peculiar, for although throughout there is the chance for a good villain, there is none introduced, although one man nearly becomes the proverbial villain, and when the audience becomes interested in his actions he disappears. A clerk in an office is in love with one of the stenographers, and his suit is favored. There is a Halloo party, and lots of fun is introduced. When the girl goes to bed she holds a candle and looks in the mirror, as is the custom in the hopes of seeing her lover; but, of course, none appears. A check is lost from the office, and Tom is blamed and sent to prison for three years. At the end of this time he is released, and in a despondent mood yields to the temptation and breaks into a house which happens to be that of his former stenographer, who has suddenly become a very wealthy girl through the death of a relative. While he is robbing the room she enters, and he hides behind a screen. She goes through the same performance, and sees him when she holds up the candle. She naturally screams, and the police rush in, but she has realized who it was and will not denounce him. He shows that he is grateful.

Tracked to the Sandia Mountains (Frontier, Dec. 25).—This new brand of the Universal Company is making a very good bid for popularity. A soldier and a civilian are rivals for the hand of a girl. The latter wins, and in the light between the two the soldier marries the face of his successful rival, so that he is disgraced for life. He then goes away with his regiment to Mexico, but on the way down there deserts. A Mexican half-breed has, however, seen the exchange of clothes, and when at last he gets a position on a ranch threatens to expose him. Finally in desperation, he joins a band of outlaws. These capture the bride and her husband on their honeymoon trip, and in suit the girl. Weston arrives there in time to see his comrade do this, and interferes with the result that he is killed. The sheriff and his posse arrive, and the rest are captured. The last request of Weston is adhered to, and he is buried at the foot of the Sandia Mountains.

A Business Man's Wife (Relax, Dec. 26).—The story of a man who considered his wife in the same way that he might consider a domestic, who devoted his whole time to business and had no part to spend at home, or with his wife. She wanting to go to the opera and he thinking that he was unable to spend the time necessary to accompany her, sends a friend in his place. This is the start of a friendship that nearly kills her. They are often together; in fact, so frequently that it arouses suspicion in the mind of her aunt, and she writes to tell her that she must not see this man any more. She goes to tell him to Den her supposed lover, and while they are together her husband, having found the note, goes to his friend's house and demands an explanation. Knowing her to be in the room a fight ensues, with the husband victor. The wife, who has been pushed into a room by the man, breaks the door in her desire to explain to her husband. They are reconciled, and there is never any more neglect on his part.

The Big White Chief (Nestor, Dec. 25).—In the film world there have been many fierce and bloodthirsty Indians and Indians depicting most of the emotions that the human race is subject to, but this, perhaps is the first time that the comical Indian, the Redskin, possessing the ability and willingness to laugh has been featured. If this is a trait of the race, it is one not generally exposed. There are two rivals, both in love with the same girl, but the father opposes the suit of both. So they plan, and when they hear that the father, in order to discover who they are, is going to dress himself as a Redskin, Tom goes to the nearest tribe and bribes the chief to capture the father. Then Dick bribes him to allow him to recapture the father, and so make a hero of himself. The first part goes all right, and in the midst of the torture Dick wishes to the rescue. He shoots them right and left, but unfortunately the father sees them arise and so perceives the trick. In the meantime Tom has planned to elope with the girl, but Big White Chief arrives in time to frustrate this and chastise his daughter in the manner that parents use to small children.

The Heroine of the Plains (Bison, Dec. 24).—The featuring of the proverbial gratitude of the Indian for what is done for him is something that has been so overworked that it is beginning to be stale and uninteresting. But there is a pleasant mixture in this two-reel drama that counteracts this unpleasantness. A cowboy receives an amulet from an Indian girl for saving her life from a prairie fire. This he gives to his sweetheart. While he is out on one of his trips she is captured by the Indians and after much roughness falls into the hands of the maid who had given the amulet. She sees him, and learning from where it had come,

saves the girl and her two companions from any additional injury until the Red men hear that the soldiers are after them. Then in revenge they take the girl and tie her to the back of a steer from where she is rescued by the Indian after the steer has been shot. A fight ensues and the Indians are beaten. The two girls ride together into the fort, where the white girl is delivered to her sweetheart's arms. The prairie fire in the first part is very realistic, as is also the rescue and fight. Plenty of action holds this drama up to Bison standard.

Mixed Bottles (Crystal, Dec. 23).—While we are inclined to suspect that this picture and others of its kind are refreshes from old releases, still we must acknowledge a certain amount of humor contained in the fantastical farce. Possessing an idea with a fairly good plot to carry it over, little in the way of clever acting is required on the part of the players. However, they have ably carried their share. A poet, fond of a girl, is also fond of his liquor. So is his housemaid. Discovering this, he determines to cure her by pouring the whiskey into a bottle, labeled "Carbolic Acid," and pours some crude oil into the whiskey bottle. He then goes out and proposes marriage to the girl who refuses him. Leaving, he threatens to kill himself. During the interim, the maid, aiming to give the officer a treat, has done him and herself on the oil. The poet arrives, and, forgetting also takes the oil. The girl, fearing that something might happen, arrives at the house and finds the young man sick on the couch. He informs her that he is poisoned. She promises to join him in death, and drinks from the bottle marked "Poison," only to find that it is whiskey. Telling him that he is only drunk, she leaves the house, done with him forever, while the three unlucky whiskey-lovers await the passing of their seemingly unending agony.

Owing More (Victor, Dec. 13).—Manifestly the author utilized Mr. Moore's name as a suggestion for this comedy. Overlooking its possible absurdities we are impressed that said author has evolved a clever farce which has been admirably interpreted by a well-balanced company with Mr. Moore in the title-role. There are two brothers. One lives in the East, moving in society, while the other one hunts gold in the West. Being twins they are exactly alike in appearance. The brother in the West has struck it rich, and is returning to the East. In the meantime the brother in the East is having trouble with his creditors. He takes advantage of his engagement to the daughter of a rich financier to stall his debts off for a while, but the creditors, fearing the future father-in-law will get the information, learn that he will not pay a cent. The girl breaks her engagement and demands her picture back. As the young cub is leaving town to escape his pursuers, the brother arrives, dressed in the rough Western fashion. Immediately he is spotted by the creditors. A general mix-up follows—the girl is found in the brother's house searching for the picture, while the newly arrived brother believes she is a thief—and there is a fight. Finally the young man discovers the truth and the wife and sets things at rest by stating that he will pay all debts on the ensuing day. Needless to say Mr. Moore ceased both roles.

Into the Darkness (Relax, Dec. 15).—The one redeeming feature of this drama is that the author did not bring the forsaken girl in at the last moment to sink into the arms of the blind youth. If this maiden had gone to the hair-dresser's we would venture to say that she would not have lost the youth in the first place, after he had regained his eyesight. The spectator fails to feel the pathos which the picture is rated to contain. This is due to the sorry acting of the players, the faulty directing and the poor construction of the plot. The combination is enough to work the failure of any piece, a blind young man playing his victim to the delight of a poor girl next door. Of an afternoon a girl and her rich father pass the window, hear the boy play and become interested. The father espouses the cause of the young fellow and with an operation has his eyesight restored. The daughter wins his affections from the poor girl. Later, however, the boy has a relapse, and it is then that he realizes that he has lost both girls—one he has forsaken, and the other he knows he can never marry because of his blindness. Truly, there is no title there for a drama, but it has failed to materialize.

The Mountain Girl's Self-Sacrifice (Nestor, Dec. 13).—For a situation to be effective it must be led up to in a natural, logical manner, without recourse to motiveless action. To some this picture melodrama might be pleasant entertainment, but to those enjoying consistency in a piece, besides highly colored complications, it will prove disappointing. A young mining expert is sent out West to investigate a mine his future father-in-law is contemplating buying. The miners owning the mine salt it with the hope that a greenhorn will be sent. When their scheme is discovered they pound the expert over the head, carry him to a cabin, where he is left in charge of a girl, and then send a fake telegram stating that the mine is all the owners claim for it. The father and the girl become suspicious and depart for the West. The girl who takes charge of the expert assists him to escape, and, of course, falls in love with him. The truth is discovered at the arrival of the father and girl, the owners are apprehended, and the mountain girl makes her sacrifice in giving up the man to the other girl. We cannot appreciate the motives which first prompt the miners to capture the expert. Surely, we argue, their deception would be discovered and they should know it. There is something forced, something stilted, in the picture as a whole.

FROM HERE AND THERE.

Convinced, he says, that a moving picture which preaches a sermon is far more efficacious in advancing the cause of religion than a thousand sermons delivered from the pulpit, the Rev. Dr. Harry W.

Released December 25

The Finger Prints

Released December 27

The Woman Behind the Man

Released January 1

Cousins of Sherlock Holmes

Released January 3

Canine Rivals



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CHARLES M. SEAY

Edison Director. Current Releases.
When Joey was on Time—Dec. 18. What Katie Did—Dec. 24.

Jones, who became famous in the Spanish-American War as "the fighting chaplain" of the United States battleship *Texas*, has resigned his pastorate of the First Reformed Church, in Valley Stream, L. I., and is now engaged in the exploitation of moving pictures of the class known as educational and religious. Dr. Jones was invited a month ago to view a moving picture depicting the Pilgrim's Progress. These were the first moving pictures of a religious character ever beheld by him, and they impressed him keenly.

All through Schuylkill County, in Pennsylvania, liquor interests are complaining that moving-picture shows have practically ruined the former retail or tavern business because men take their families to the nickel shows and no longer have much time to spend in barrooms drinking. An index to this condition of affairs is shown by the fact that more than 800 applications for liquor license renewals have not been filed with the clerks of the courts.

A new picture theater, called the Wig Wam, was opened in El Paso, Texas, December 14, at a cost of \$35,000. It is one of the most beautiful picture theaters in Texas. The lobby is covered with imported onyx from Mexico. It is under the management of Campbell and Winch. There is a balcony with raised seats, and the operating room is entirely apart from the auditorium, and is fully protected against fire with sheet iron, asbestos and mineral wool, and wire lath and plaster. Campbell and Winch have ordered a Hope-Jones unit orchestra. This will shortly arrive and be installed.

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MONDAY, DECEMBER 30

IMP—Jones' Wedding Day. Comedy. A thousand feet of laughter; at least ten laughs to each foot.

NESTOR—Arabella's Ankles. Comedy. The manner in which Dauber secured a model and the complications which resulted are extremely comical.

CHAMPION—The City Reader and The White Horse. Comedy. The comedy is good and the educational release gives original views of bird life.

TUESDAY, DECEMBER 31

GEM—Dorothy's Birthday. Drama. An ideal child picture, one that will please the old and delight the young. Brilliantly staged and acted.

101 BISON—The Redemption of White Hawk. Two-Reel Drama. Several exciting chapters from the book of early frontier life, thrillingly enacted. A fascinating military romance.

RECLAIR—The Wager. Comedy-Drama. How a man wagers that he could be arrested without committing a crime, and from his wage.

WEDNESDAY, JANUARY 1, 1913

NESTOR—The Fight for Right. Western Drama. A breezy story of the West in which a "sky pilot" brings about a regeneration.

FRONTIER—The Horse Race at Hawley's Ranch. Drama. It palpates with excitement from start to finish.

POWERS—The Wise One. You won't be wise unless you get this comedy. It is full of fun and merriment.

THE ANIMATED WEEKLY. The one best bet of the week for popularity and entertainment.

THURSDAY, JANUARY 2

IMP—The Reaver of Burden. Drama. An emotional King Ragot offering of rare merit.

REX—The Ride of Jennie McNeill. Drama. That patriotic poem, so dear to every American, vividly portrayed by an excellent cast, artistically staged.

RECLAIR—A Tammany Boarder. Comedy. A laugh-getting burlesque in which a Royal Bengal Tiger plays the leading role.

FRIDAY, JANUARY 3

NESTOR—The Blacksmiths. Western Drama. He forged a check to save his sister's life. The misery which followed in later years is most realistically presented. Pioneering Western atmosphere.

POWERS—Wheels of Fate. Drama. A particularly strong dramatic offering with interesting situations well portrayed, and handsomely staged.

VICTOR—The Grouch. Comedy. A very unique sort of comedy-drama, one that will make a hit with our audience.

SATURDAY, JANUARY 4

IMP—What Katy Did and Prize Winners at the Foultry Show. Exceptionally funny comedy. Along with it, an educational industrial.

101 BISON—A Maid at War. Two-Reel Drama! You will marvel at the magnitude of the war scenes and the brilliancy of the entire production.

MILANO—A Father's Stratagem. Drama. The ingenious plan of the father to bring about the reconciliation between a foolish, fighting wife and an angry husband. Highly humorous.

SUNDAY, JANUARY 5

REX—It Doesn't Pay. Drama. The havoc and shame wrought by gambling is vividly portrayed in this dramatic photoplay. A strong picture with a strong moral.

CRYSTAL—Her Kid Sister and Jones Reunited. Here's another cracklerjack, side-splitting comedy. You will grin first, smile, and then you will just roar with laughter. Do not fail to book it.

RECLAIR—Crawfish and Willie, King of Janitors. Comedy. A comedy with no end of laughter. Along with it a very interesting educational.

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Coming Release—When Love Leads, Dec. 14; Madeleine's Christmas, Dec. 17.

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SUPPLY CO. FILMS



The Christmas Gift (Great Northern, Dec. 21).—In this farcical picture we have several amusing situations, made so principally on account of the extravagant proportions of the leading actor. There is really little to the piece, but what has been thrashed out over and over again in other comedy releases. Yet there is still a rather odd vein to it. Husband and wife agree to refrain from giving each other Christmas presents, and neither keeps the promise. Husband buys the wife a jewel for a surprise, and hides it in the lining of an old coat, hanging in the closet. Later the coat is sold to a second-hand dealer by the wife, who has also bought the husband a present. On Christmas evening, when friends are gathered at dinner, the wife brings forth her present, and husband goes to get his. When the wife mentions the second-hand dealer there is a long chase in a taxi to the various establishments until the coat is finally recovered.

The Devil of a Time (Punch, Dec. 19).—A lunatic escapes from the asylum to spread fright and consternation among the local villagers with his antics. He secures from a young swain the suit of a devil which was to be used that evening at a character ball. It is all a bit of nonsense that will be enjoyed by some.

She Wanted a Husband (Punch, Dec. 26).—Blurred, obscure photography spoils whatever merits this picture may possess as a comedy. It features Herbert Rice, the midwest, as the victim of a woman who desired a husband. We can discern enough of the picture, however, to find a touch of uncalculated vulgarity.

Cleanliness is Next to Godliness (Lax, Dec. 20).—It is one of the ordinary European freak films, full of nonsense and rapid-fire action, poor acting and plenty of spoiled furniture. No doubt the picture will fully answer the demand for this sort of stuff. A maid is told that she can leave for the afternoon when she has finished cleaning the house. Her desire to leave is caused by the prospective visit of her relatives. In the disaster she and her relatives leave in their wake, in going over the house, we glean what amusement there is.

The Bridge of Sorrow (Gaumont, State Rights).—Passion for riches, irrespective of the welfare and lives of others is the underlying theme for this photodrama. From a scene, unrelated directly to the drama proper, the picture derives its name. It is laid in the mountains, showing a bridge spanning a canon and the bridge's collapse when a train passes over it. Though the scene is a miniature affair, photographically it displays the hand of an artist; the average spectator cannot help but sense its realism. The player in the role of Albert Bardou, the young promoter, gives quite an acceptable interpretation. His new corporation is designed to build and equip a railroad through the Pyrenees. The crossing of a deep canyon requires the building of an immense bridge. After its completion and traffic has commenced, he is warned by experts that the bridge is unsafe. Fearing to cause a decrease in his stock if he makes the fact known by stopping the traffic of human beings, he demurs, in spite of the urgings and pleadings of his wife. When his own stock is finally sold he consents to the publication and orders all trains stopped; but too late. He is apprehended for his share in the disaster and sent to prison. His wife spends her fortune in attempting to alleviate a portion of the sufferings of those bereaved by the accident. A year later the husband returns having been pardoned, and through the instrumentality of the child a reconciliation is effected. Children have been made the butt of this sort of reconciliation for so long that it would seem a director, or author, could find some other means of bringing his story to a logical and happy ending. At present the sentiments attached to such scenes are, to say the least, maudlin.

Palace of Flame (Itala, Three-Reel, State Rights).—Giving all due credit to the director who conceived and wrought the burning of place—which is perhaps one of the most remarkable configurations ever shown upon the screen—the reviewer firmly asserts that the most distinguished feature of this picture is the most responsible for its artistic triumph, is the performance of Commendatore Ernesto Zaccanti in the role of Andrea. It is a marvelous bit of character delineation. The work of the actor appearing as Tonio is also a piece of art. The story is told in dramatic sequence with an appreciable lack of the incredible. The tale opens with a prologue relating the crime of one man to his neighbor, an honest manufacturer. The jealousy of Evaristo led the success of Andrea gave the motive, and Tonio was instigated to kindle the fire in the man's plant. Andrea was later tried and sentenced to a long term in prison. By this Andrea's little daughter was thrown out upon the streets to seek charity, and Evaristo, to his conscience taking the child in and gives her a home. Fifteen years elapse before Andrea manages to make his escape from jail. Embittered by his mean existence, he finds his way to a den of crooks in a wine cellar, where he afterward makes the acquaintance of Tonio. Tonio has kept the compromising card of Evaristo, which he has continued to use as a means of blackmailing the wealthy manufacturer. From here on the author has developed his theme in a natural way, bringing in the struggles of wills, of emotions, and the influence fate exercises over all in a method that at once wins our admiration and grips our attention. Evaristo now lives in one of those places to be found in all important Italian cities. Evaristo's son and Andrea's daughter, now grown, are in love. Andrea longs for vengeance, yet hesitates causing his daughter unhappiness. How fate, assisted by the drunken Tonio, finally solves the problem, makes up the rest of the story.

Pat and the Milliner (Lax, Dec. 27).—Something that will do to place on a programme devoted to light comedy with plenty of action. Pat, although courting one girl, is attracted so strongly by another, who is a milliner, that he gets a resolution in his store at midnight so that he may court her. He is sent to the house of his former sweetheart with his new love. Seeing her coming out of the house he places the milliner in the largest hat box and tries the hats on his first friend himself. She opens the box, however, and the girl is revealed. The ring is returned, and Pat gives it to the milliner who wins away.

A New Use for a Bike (Lax, Dec. 27).—To use a bicycle as a moving van is indeed a new thing, but that is what Sporty and his friends did. Sporty is the winner of a race, and when the furniture movers go on a strike he gets the competitors together and they remove his goods on their wheels. Of course, much is broken, but that only adds to the pleasure of the crowd. A suffragist, who is in love with the hero, furnishes much of the amusement.



Trade Mark.

BIOGRAPH FILMS

Trade Mark.



Released December 23, 1912

A CRY FOR HELP

An Episode in the Career of a Young Physician

Wisdom in charity is the problem which has confronted philanthropists the world over. In this film the attitude of two impecunious charity patients is contrasted, resulting in a somewhat startling concurrence of events, which, however, are both as human as they are intense. His wife dying as a charity patient, the ungrateful husband blames his poverty for the physician's apparent neglect. He goes to seek retaliation, but the young physician is saved by a gratitude of a higher order.

Approximate length, 1,000 feet.

Released December 26, 1912

THE GOD WITHIN

Revealing the Eternal Good in Every Human Breast

When the woman was desolate and alone she listened to the god within and regeneration came through the motherless baby given in place of the little lifeless form she had called her own. Then the father of this child thought of the associations surrounding his baby. The other man was awakened by the god within, but seeking the woman he found her at the father's bedside singing the eternal lullaby, controlled in full by the god within.

Approximate length, 1,000 feet.



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Zigoto Drives a Locomotive (Gaumont, Dec. 28).—The antics of this character are in some cases extremely funny, and he has a large number of admirers in this country. A strike has occurred on a railroad, and it is necessary to drive a locomotive through. None of the men will work and Zigoto volunteers for the position. He starts the fun and the engine. At first the machine keeps the trucks, and then off it goes with Zigoto doing all sorts of stunts. Through houses, down streets, the car careens until at last it arrives back where it had started from. It is hardly necessary to add that the engineer was "canned" in a drastic way.

The Man With the Pull (Gaumont, Dec. 26).—A still picture, although there is always the possibility that it may appeal to a certain class of audience. A man is captured by brigands and held for \$1.00 ransom, which he is unable to pay. He eats the hay from his mattress, and tells the time by its tick (tick that)! He captures a snake which he keeps, and by pulling it a little every day makes it so long that at last he is able to climb to the ground and safety. The titles throughout the film are a little too short to make scenes clear.

(Gau.) (Title not reported.)
(Great N.) (Title not reported.)
(Rel.) A Jolly Good Fellow. Dr.

MUTUAL FILM CORPORATION.

Friday, Dec. 27.
(Kay-Bee) The Law of the West. Dr.
Monday, Dec. 30.
(Keystone) The Duel. Com.
(Keystone) Mabel's Strategem. Com.
Wednesday, Jan. 1.
(Broncho) The Burning Brand. Dr.

LICENSED FILM RELEASES.

Monday, Dec. 30.
(Bio.) Bill Boz's Windfall. Com.
(Bio.) A Day's Outing. Com.
(Edison) The Crime of Carelessness. Dr.
(Kalem) The Peace Offering. Com.
(Kalem) Why Fightwad Fins. Com.
(Lubin) The Power of Silence. Dr.
(Lubin) A Mother's Strategy. Dr.
(Pathe) Pathé's Weekly, No. 53. Top.
(Self) Our Lady of the Pearls. Dr.
(Vita.) Planting the Spring Garden. Com.
Tuesday, Dec. 31.
(Cines) Among the Abruzzi Mountains. Se.
(Cines) Amy's Choice. Com.-Dr.
(G. P. C.) The Canaries of the King. Hist. Dr.
(Edison) For Her. Dr.
(Ess.) Requited Love. Dr.
(Lubin) The Bravery of Dora. Dr.
(Self) A Rough Ride with Nitroglycerine. Dr.
(Vita.) A Woman. Dr.
Wednesday, Jan. 1.
(Edison) Laughing Billy. Com.
(Edison) A Four-Pooter. Com.
(Edison) Yosemite National Park and Big Trees of California. Sc.
(Edison) How They Got the Vote. Com.
(Ess.) Seeing is Believing. Com.
(Kalem) The Mission of a Bullet. Dr.
(Pathe) The Cowboy and the Baby. Com.
(Self) A Loyal Deserter. Dr.
(Vita.) Love Hath Wrought a Miracle. Dr.
(Vita.) Casey at the Bat. Com.
Thursday, Jan. 2.
(Bio.) Three Friends. Dr.
(Ess.) The Miner's Request. Dr.
(Lubin) John Arthur's Trust. Dr.
(Melies) Tenner Tossed. Dr.
(Pathe) The Frame-Up. Dr.
(Self) Greater Wealth. Dr.
(Vita.) The Adventure of the Counterfeit Bills. Dr.

FILM SUPPLY RELEASES.

Sunday, Dec. 29.
(Maj.) Love and the Telephone. Com.-Dr.
(Than.) A Militant Suffragette. Com.-Dr.
Monday, Dec. 30.
(Amer.) Loneliness of Neglect. Dr.
(Itala) Knock Wood. Com.
(Itala) Two Little Devils. Com.
(Comet) The Train. Com.-Dr.
Tuesday, Dec. 31.
(Gau.) (Title not reported.)
(Maj.) Jim's College Days.
(Than.) With the Mounted Police. Dr.
Wednesday, Jan. 1.
(Gau.) Gaumont's Weekly No. 43. Top.
(Rel.) Duty and the Man. Dr.
(Solax) Cousins of Sherlock Holmes. Com.
Thursday, Jan. 2.
(Amer.) Love and the Law. Dr.
(Gau.) Fair Weather Friend. Dr.
(Punch) Her Mischievous Brother. Com.
(Punch) A Near Tragedy. Com.
Friday, Jan. 3.
(Lax) Pursued by a Lioness. Dr.
(Solax) Canine Rivals. Com.
(Than.) A Poor Relation. Dr.
Saturday, Jan. 4.
(Amer.) The Fraud That Failed. Dr.

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Friday, Jan. 3.

(G. P. C.) Between Two Girls. Com.
(G. P. C.) Sand Hoppers. Sc.
(Edison) The Running Away of Doris. Dr.
(Ess.) When Soul Meets Soul. Dr.
(Kalem) The Treacherous Shot. Dr.
(Lubin) Guilty Conscience. Com.
(Lubin) Just Out of College. Com.-Dr.
(Pathe) Romeo and Juliet. Dr.
(Self) A Curious Family. Com.
(Self) Steak and Onions. Com.
(Vita.) Mr. Bolter's Niece. Dr.

Saturday, Jan. 4.

(Cines) A Sister's Heart. Dr.
(Edison) The Red Man's Burden. Dr.
(Ess.) Broncho Billy and the Maid. Dr.
(Kalem) The Flag of Freedom. Dr.
(Lubin) The Love Token. Dr.
(Pathe) The Doctor's Blind Child. Dr.
(Vita.) A Bit of Blue Ribbon. Dr.

LETTERS and QUESTIONS
Answered by "The Film Man."

M. B. F., Jacksonville, Fla., sends this highly gratifying letter:

Sir.—The impulse to say a word in favor of reviewer "G" is too strong to remain withheld. I see on an average of not less than forty films a week myself of licensed releases, and have decided opinions as to the merits of pictures daily produced for the photoplay patron. As the aim is for constant advancement and improvement, any film failing to aspire to this at least in conception, deserves the free criticism it should be accorded. "G" has not only the critical appraisalment of a good reviewer, but the courage of his convictions in condemning poor workmanship. After having recently been elevated by three such obviously "senseless" plays as Lubin's Chief White Eagle, Pathe's Light That Failed, and Cines Two Afflicted Hearts composing one theater's entire programme for the day, and then having come home to read the reviews of two estimable trade publications in high praise of said worse than useless films, it is with a great deal of satisfaction "G's" concise statements are turned to.

Full credit and appreciation should be given unreservedly where it is justified, but from my observations it seems to me too much attention is taken with plots and careless summarizing to the detriment of both producers and audiences. Unbiased reviewers, either professional or the regular attendants of this twentieth century form of entertainment, are much more alive to discrepancies, weak scenarios, poor acting and inadequate directing than possibly any one else. Only by submitting the rapidly increasing output to rigid censure in this attempt to supply the demand can a uniformly high standard be maintained. When the motion picture industry becomes commercialized to the sacrifice of art, as seems to be the tendency in some cases, its establishment as a permanent institution becomes a serious doubt.

Chief White Eagle is only, alas, one of many of its kind constantly appearing on the screens to "jaded" spectators more quickly than anything else could do. Nor is this "pessimizing." No one regards the future of this field with more enthusiasm and promise. Possibly it is for this reason any film work discountenancing the predictions is treated with little patience.

If "G" and "D" and "M" and all the others would only direct the license of publicity towards this end, it would be of incalculable value to all concerned, besides a direct benefit to the future. At least, this is the earnest belief of one of your hundred and one unpaid assistants.

E. S., Minneapolis, Minn.—Herbert Rawlinson played John Colter in the Selig picture, John Colter's Escape.

A FAN, New York.—Mary Pickford is playing in A Good Little Devil. No record has been left of the name of the wife in Broncho Billy's Mexican Wife. Among pictures in which Mr. Calvert has appeared are Adventure of the Button, Back to the Old Farm, Billy McGrath's Art Career, and Ghosts. Miss West played Hilda in Vitagraph's Three Girls and a Man.

Mrs. J. J., New York.—Ormi Hawley played the lead in Betty and the Roses. Edna Payne had the lead role in The Silent Signal and Juan and Juanita. William Shea is playing leads with the Imp Company.

I. J., La Junta, Colo.—Addresses you ask for follow, with the exception of those of some foreign companies which have representatives in this country. Unless otherwise stated, the city is New York: Reliance, 540 West Twenty-first Street; Bison, 1600 Broadway; Gaumont, Flushing, L. I.; N. Y.; Punch, 540 West Twenty-first Street; Kay-Bee, Long Acre Building; Broncho, Long Acre Building; Majestic, 540 West Twenty-first Street; Comet, 344 West Forty-second Street; Rex, 570 Prospect Avenue; Gem, 573 Eleventh Avenue; Victor, 575 Eleventh Avenue; Imp, 162 West 101st Street; Crystal, 432 Wendover Avenue; Keystone, Long Acre Building; Italia, Columbia Theater Building; Lux, 10 East Fifteenth Street; Powers, 416 West 216th Street; Solax, Fort Lee, N. J.

A. B. C., Newark, N. J.—James Kirkwood played the lead in The Old Sweetheart. Frank Blackmore played second. Mr. Blackmore has appeared in many pictures, among them The Opium Smugglers and The Country Girl. Edwin August is with the Powers Company. We do not know the name of his leading lady. John Holliday was the shepherd in The Shepherd's Flute.

Mrs. C. F., Wilkes-Barre, Pa.—Miss Alt-kana played the colored woman in the Majestic picture, Love and War. Bangs, the

New York photographer, probably could send you a picture of Mary Pickford.

PANAMA CANAL PICTURES.

Kinemacolor Series to Be Shown at Carnegie Lyceum, Beginning Dec. 30.

As announced in last week's Mirror, the Kinemacolor Company of America have secured Carnegie Lyceum for a period of several months to exhibit their new natural color motion picture series, The Making of the Panama Canal, which will have its premier presentation in New York on Monday evening, Dec. 30.

Lawrence Grant, who created much attention while giving a chat explanatory of the Coronation and Durbar series, will speak in connection with this presentation. His knowledge of Panama is extensive and the spectacular pictures have been much enhanced during the preliminary road tour by his efforts.

The entire history of the Canal has been followed. Scenes show the work completed by the old French company under Ferdinand de Lesseps, and carry the spectator through every phase of the great work now so near accomplishment. The operations on Culebra Cut are treated in detail, as is the building of the great locks and dams at Miraflores, Gatun and Mindi.

The wonderful machinery invented specially for the undertaking comes in for its share of attention. Mighty dipper dredges that garner ten tons of rock and sand at a single scoop, steam shovels doing the work of 500 men at a thrust, and electric drills eating through solid rock as if it were butter, are all shown in the color pictures. A big hill is blown up in an instant by the explosion of sixty-five tons of dynamite, and the mountains of concrete comparable only to the Pyramids are shown during erection.

It is said that no detail of the gigantic work has escaped the Kinemacolor experts. In the color-films you are shown dredges excavating huge masses of earth, suction drills that bore into the soil and automatically remove the earth as it is loosened, the pouring of concrete between the vast guide walls and the blasting away of a mountain in one single explosion. Then there is the construction of the lock gates and, possibly most striking of all, the swinging open of the first gate in the canal. It is not only as the portrayal of a great engineering undertaking from its purely mechanical aspect that these pictures make their appeal; they have possibly a deeper significance in that they record a wonderful feat of human skill and patience, and reproduce at the same time an event of great historic and political importance.

HAWAIIAN ISLANDS COMPANY.

Universal Players. Under Charles E. Inslee, Are Going on Three Months' Trip.

The Universal is sending a company of sixteen people to the Hawaiian Islands. They will be gone for at least three months and perhaps longer. The company will be in charge of Charles E. Inslee, who was recently Director Otis Turner's leading man. Mr. Inslee will direct all the pictures taken and a better man could hardly be picked, for Mr. Inslee has not only directed motion picture plays before, but has been for many years in the business and has seen all sides of it. He played leads with the Biograph and several other prominent companies.

The company's headquarters will be in Honolulu. The pictures will cover an entirely new field and an interesting one. Its history abounds in quaint folklore and interesting legends.

There is a wealth of material from the industrial standpoint, running from the guano industry to the shark fishing. The whole country is picturesque. Its flora and fauna comprise specimens and species not to be obtained elsewhere and the fact that it is a volcanic country means that its rugged and lava-covered mountains are cut out by picturesque canyons and precipitous ravines.

FOLKS BILL IS PASSED.

Censorship Amendment Probably Will Bring Mayor's Veto.

The Board of Aldermen last week passed the Folks ordinance regulating the motion picture theaters in New York. Alderman Frank L. Dowling, minority leader, after a bitter fight, succeeded in attaching an amendment providing for a censorship of all films, under the supervision of the Board of Education. The vote was sixty-eight in favor of the ordinance to one (Alderman White) against and one (Alderman Walsh) excused.

Alderman Folks and his associates conceded that the amendment was illegal, but declared that under the provisions of the Charter the Mayor had the authority to veto a section of an ordinance and allow the rest to remain. The veto of the Mayor is expected.

NEW VITAGRAPH PUBLICATION.

S. M. Spedon, manager of the publicity department of the Vitagraph Company, has prepared a profusely illustrated and interesting booklet giving in brief the history of the Vitagraph Company, and describing in detail the making of motion pictures. To those interested in mechanical processes as well as the artistic features of pictures, this unusual and complete publication will be of value.

SPECIAL RELEASE
THE WIVES OF JAMESTOWN

An historical drama in two parts. Produced in Ireland and Jamestown, Virginia

RELEASED FRIDAY, JAN. 10.

Special one, three and six-sheet posters.

THE USURER

The loan shark lends his money to an unfortunate man at a high rate of interest, and when unable to collect his exorbitant bill, throws his debtor's furniture into the street. A day of reckoning for the usurer arrives, when justice gets her due.

Released Monday, Jan. 6.

One and three-sheet posters.

THE MANICURIST and THE MUTT

The new manicurist arrives and creates a furor among the boys. Diamond rings are shown on the fair maid and away she flies.

On the same reel

JOHNNIE GOES DUCKING

As a duck hunter John is a wonder, but he comes to grief.

Released Wednesday, Jan. 8.

GRANDFATHER

The old veteran's daughter is prevailed upon to elope by the man with whom she is infatuated. Their marriage does not prove a happy one and within a year the girl is abandoned by her worthless husband. After a short struggle against adversity the girl, penniless and dying, sends for her old father.

Released Friday, Jan. 10.

A
SAWMILL
HAZARD

The widow's son objects to his mother's second marriage, but is unable to stop it. He, however, is able to protect her when the new husband tries to mortgage his wife's home.

Released Saturday, Jan. 11.



KALEM COMPANY
235 West 23d Street, NEW YORK

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

Harnessing a Mountain Stream
The First Settler's Story
Love Among the Cypress

NEXT—Yosemite National Park, and The Big Trees of California—Jan. 1

ASHLEY MILLER

Fog
Lady Clara
An Old Appointment

NEXT—A Clue to Her Parentage—Dec. 27

C. JAY WILLIAMS

No Place for a Minister's Son
A Proposal Under Difficulties
An Old Fashioned Elopement

NEXT—How a Horseshoe Upset a Happy Family—Dec. 28

HAROLD M. SHAW

On Donovan's Division
A Christmas Accident
The Crime of Carelessness

NEXT—For Her—Dec. 31

CHARLES J. BRABIN

A Dollar Saved is a Dollar Earned
His Mother's Hope
Annie Crawls Upstairs

NEXT—An Unsullied Shield—Jan. 1

—FOURTH YEAR—

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LEADING MAN

BARRY O'NEIL
Director

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ELEANOR BLANCHARD

Comedy and Eccentric Character Leads

SECOND YEAR ESSANAY FILM COMPANY

NEXT YEAR IS NEARLY HERE!

THE FAMOUS PLAYERS FILM COMPANY is proud of 1912 and very eager for 1913. The following are some of the triumphs we're going to share in during the coming hopeful months:

SARAH BERNHARDT in "QUEEN ELIZABETH," the most faithful character portrayal of her brilliant career.

JAMES K. HACKETT, in his original role in "THE PRISONER OF ZENDA," Daniel Frohman's greatest success.

JAMES O'NEILL, as Dantes, in his most famous play, "MONTE CRISTO."

MINNIE MADDERN FISKE, in selections from her repertoire—several of her greatest and most memorable creations.

LILLIAN LANGTRY, in one of her dramatic plays.

To be announced later, several other famous stars, now being arranged with, whose names have lent dignity and distinction to the contemporary stage, and whose artistic genius will thus be immortalized for the great benefit of posterity.

For Territorial Rights and Bookings—and a successful year—communicate with

FAMOUS PLAYERS FILM COMPANY

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LUBIN FILMS

A SPLENDID VARIETY EVERY WEEK

TWO BOYS	Thursday, Dec. 26
A beautiful story of school days.	
PALMETTO HAT INDUSTRY	Friday, Dec. 27
An interesting educational picture.	
ONCE WAS ENOUGH	Friday, Dec. 27
An itinerant troupe in trouble.	
THE BLIND CATTLE KING	Saturday, Dec. 28
A typical Western picture.	
A MOTHER'S STRATEGY	Monday, Dec. 30
A remarkable sacrifice.	
THE POWER OF SILENCE <small>Two Reels</small>	Monday, Dec. 30
An intense dramatic story.	
THE BRAVERY OF DORA	Tuesday, Dec. 31
A romantic tale of the Rio Grande.	

Extremely beautiful one, three and six-sheet posters of our photo-plays, printed in five colors, can be obtained from your Exchange, or the A. B. C. Company, Cleveland, Ohio. They will draw the crowds to your theater.

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Released Wednesday, January 1

"SEEING IS BELIEVING"

A whirlwind farce-comedy.

Released Thursday, January 2

"THE MINER'S REQUEST"

A Western dramatic subject of merit.

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"WHEN SOUL MEETS SOUL"

A magnificent story told in pantomime.

Released Saturday, January 4

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A corking Western feature drama, with Mr. G. M. Anderson.

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THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

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